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THE TEXT OF
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AND
CORRUPTIONS
ADVOCATED BY
J. P. COLLIER.
—
BY S. W. SINGER



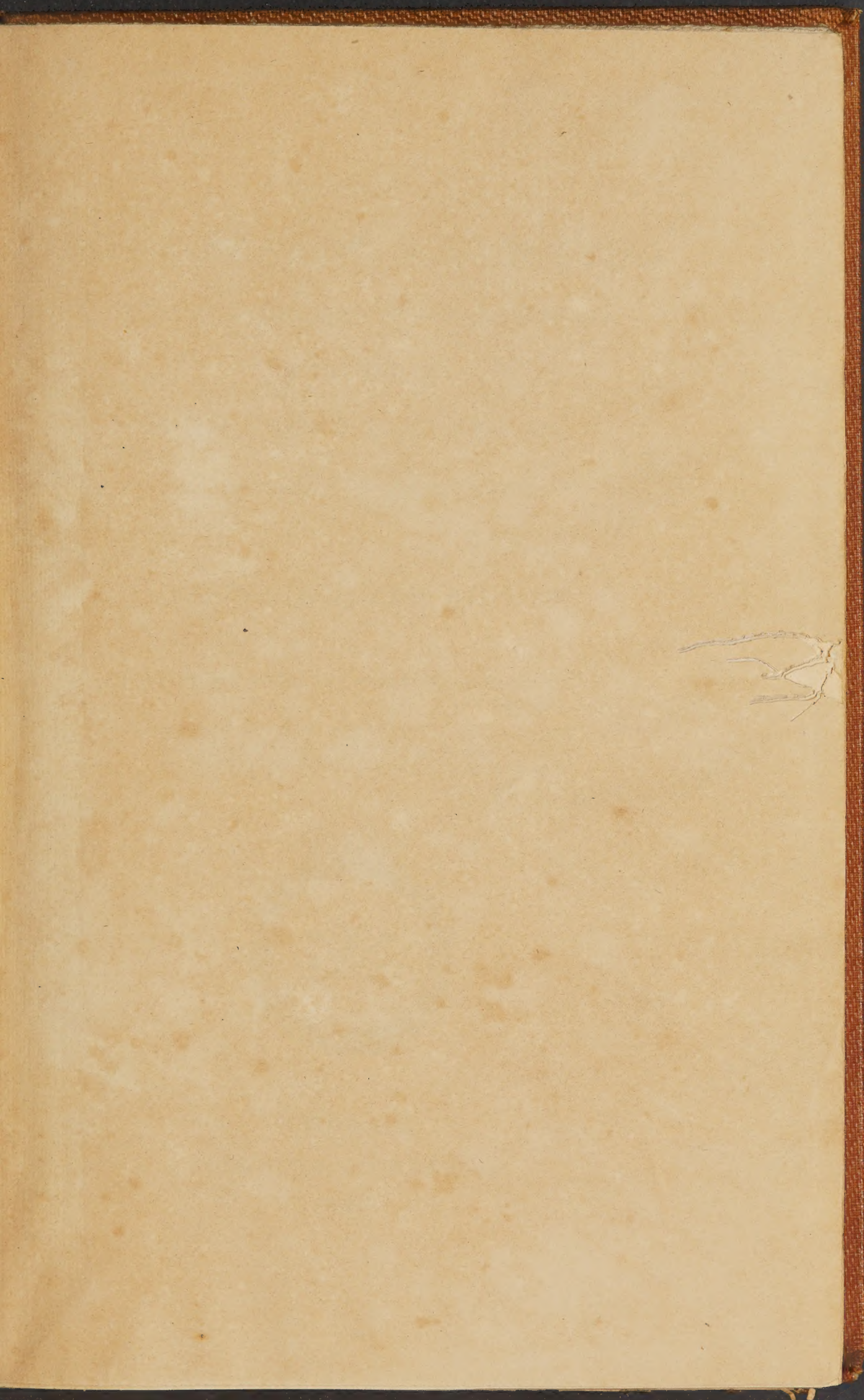


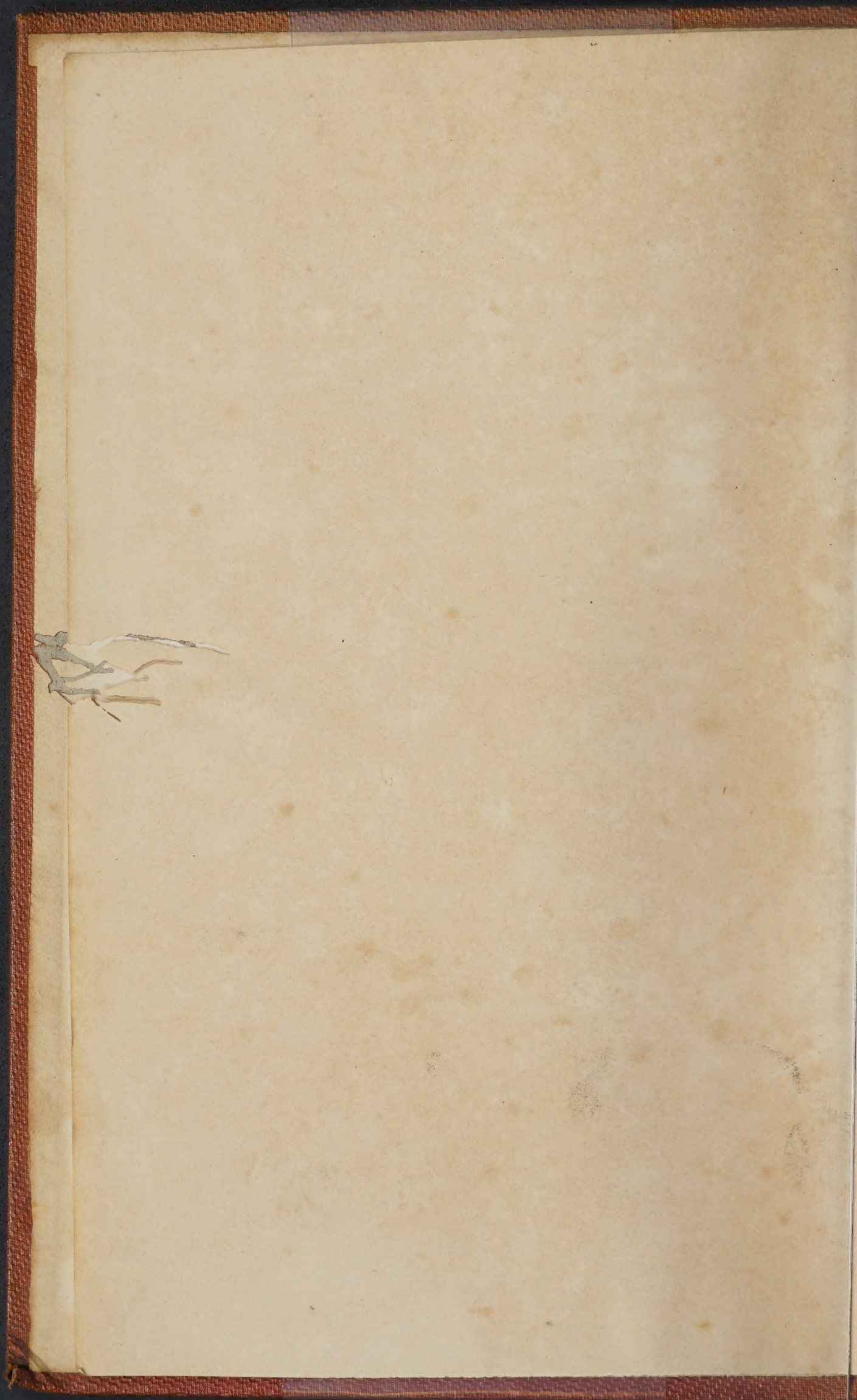


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B. W. Singer

THE TEXT OF
SHAKESPEARE VINDICATED

FROM THE INTERPOLATIONS AND CORRUPTIONS

ADVOCATED BY

JOHN PAYNE COLLIER Esq.

IN HIS NOTES AND EMENDATIONS.

BY

SAMUEL WELLER SINGER

"TO BLOT OLD BOOKS AND ALTER THEIR CONTENTS"—

Rape of Lucrece.

"Shakespeare probably little thought, when he wrote this line, that his own compositions would afford a more striking example of this species of devastation than any that has appeared since the first use of type."

Malone.



LONDON
WILLIAM PICKERING

1853

STATE OF NEW YORK

IN SENATE

JANUARY 1871

REPORT

OF THE

COMMISSIONERS OF THE LAND OFFICE

IN RESPONSE TO A RESOLUTION

PASSED BY THE SENATE

APRIL 1870

ALBANY:

WILLIAM H. SAWYER, PRINTER.

1871.

1871.

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TABLE OF CONTENTS.

	Page
T HE Tempest	1
Two Gentlemen of Verona	3
Merry Wives of Windsor	6
Measure for Measure	9
Comedy of Errors	14
Much Ado about Nothing	18
Love's Labour's Lost	21
A Midsummer-Night's Dream	28
The Merchant of Venice	32
As You Like It	37
The Taming of the Shrew	44
All's Well that Ends Well	51
Twelfth Night	63
Winter's Tale	71
King John	82
King Richard II.	96
First Part of King Henry IV.	103
Second Part of King Henry IV.	111
King Henry V.	120
First Part of King Henry VI.	136
Second Part of King Henry VI.	147
Third Part of King Henry VI.	157
King Richard III.	165
King Henry VIII.	180

	Page
Troilus and Cressida	190
Coriolanus	207
Titus Andronicus	227
Romeo and Juliet	230
Timon of Athens	235
Julius Cæsar	244
Macbeth	250
Hamlet	261
King Lear	269
Othello	278
Antony and Cleopatra	288
Cymbeline	299

PREFACE.

BENTLEY, in his "Dissertation on the Epistles of Phalaris," relates that: "The great Scaliger published a few Iambics, as a choice fragment of an old tragedian, given him by Muretus; who soon after confessed the jest, that they were made by himself." I should have thought that Mr. Collier, in the same manner, meant to mystify the Shakespearian Scaligers of this age by the publication of his volume of "NOTES and EMENDATIONS;" but as he had formerly evinced such praiseworthy respect for the remains of our great poet, and had been such a staunch defender of the integrity of the old text, I could not bring myself to believe that he would indulge in a hoax which might lead to mischievous results. I am constrained, therefore, to imagine it possible that he has himself been made the victim of such a delusion by some "Puck* of a commentator," who finding a tattered copy of the second folio edition of Shakespeare's plays, which had belonged to some old player or person connected with the stage, containing erasures of those parts considered superfluous in representation, and numerous stage directions, grafted upon it all that he could glean from some edition or editions with notes, and added conjectures and

* The Poet Tieck, in his "Mittsommer Nacht," or Shakespeare's

interpolations of his own, foisting in rhymes and whole lines without reserve or scruple.

It would not be the first time that such knavish ingenuity has misled a well-trained Shakespearian antiquary and commentator; witness the Ireland forgeries, which, clumsy as they were, had numerous believers and apologists. I am in possession of several written sheets of a strenuous defence of them by one of the learned antiquaries of the time, who afterwards became convinced of the fraud.

That this is the true state of the case I have no doubt, for chance has furnished me with a similar tattered copy of the third folio edition of Shakespeare, (which, like Mr. Collier's book, has belonged to some theatre or dramatic corps,) in which the plays most frequently acted have been similarly treated. In *The Merry*

Youthful Dream, has put into the mouth of PUCK the following valedictory lines to the dreaming Boy:—

Must I depart, and nothing leave with thee?
 I am no Spirit of high rank 'tis true;
 Such royal gifts as Oberon and his Queen
 I have not to bestow:—Yet I can breathe
 A merry humour into thee.—Be thine
 The power, whene'er thou wilt, to drive away
 Black melancholy from each human brea st!
 No trifling privilege.—So forget me not!
 When thou art dead, Boy, *what a strife I'll raise*
Among a hundred little carping souls.
 WHO WILL MISJUDGE, WITH ENDLESS BLUNDERINGS
Thy noble works:—Yet all the brighter thence
 Shall grow the light of thy world-wide renown.

PUCK is therefore still at work, and we have in Mr. Collier's book one of his promised vagaries. I owe the above version of the German to a fair friend, who has admirably rendered the spirit of the whole poem. While I write this I learn that Tieck, celebrated for his enthusiastic love of Shakespeare no less than for his own highly poetical dramatic talent, has paid the last debt of nature, full of years as of fame.

Wives of Windsor, The Comedy of Errors, Midsummer-Night's Dream, Twelfth Night, the two Parts of K. Henry IV. K. Henry VIIIth, Julius Cæsar, Macbeth, Hamlet, K. Lear, and Othello, the greatest liberties have been taken. Not only are passages deemed too long for recitation, or otherwise unfit for the stage, crossed out, but interpolations and alterations of the language frequently occur. One passage from Macbeth is thus altered, in the style of Mr. Collier's corrector. It is in the scene of the Apparitions, where we have a stage-direction "Horrid Music," and, when the third spectre rises, the witches say :

Listen, but speak not to it.

3 *Appar.* Be Lion-mettled, proud, and take no care
 Who chafes, or frets, or where conspirers are;
 Macbeth shall never vanquish'd be, until
 Great Birnam-wood to high Dunsinnan Hill
 Shall come against him.

This is thus "improved :

Be Lion-hearted, proud, and take no care,
 Who chafes, *who* frets, or where conspirers are,
 Macbeth shall never vanquish'd be *or slaine*
 Till Birnam-wood shall come to Dunsinane.

The volume would afford many more interpolated and altered lines and passages, about equal in value to the boasted *nine* in Mr. Collier's book ; but we have surely already enough. Very numerous and minute stage-directions are also added, many of them even more circumstantial than those in Mr. Collier's second folio. The names of the players representing the different characters are also frequently added. The hand-writing is not always the same ; but the oldest in the volume bears such a striking similarity to that in the fac-simile given by Mr. Collier, that one very like it might have been made from this third folio, had I thought it de-

sirable. The volume, too, like Mr. Collier's, has subsequently passed into other hands, who have made numerous corrections of evident typographical errors, and also given various conjectural readings.

Of the very little value of such corrections of the text on the ground of authority there can surely be but one opinion, for Mr. Collier himself must be aware at how very early a period it was the practice to tamper with the text, and to solve a difficulty not understood by altering the language, changing a word, or interpolating one. Mr. Halliwell has justly observed, that even "the editor of the second folio, whoever he was, altered the original text without the slightest reference to proper authority, in many cases adapting the idiom to the changes which had been made in English phraseology, during even that brief period" which had elapsed since the death of the poet.

How little the genuine productions of Shakespeare, as they issued from his pen, were appreciated at the time when these manuscript innovations were made, will appear from the license used by Shadwell, Dufey, Crowne, Davenant, and Dryden, in adapting them to the depraved and altered taste of the town; and in a manuscript copy of verses I found written on the fly-leaf of a copy of the fourth folio, it is thus adverted to :

TO THE MEMORY OF THE LEARNED AND FACETIOUS AUTHOR.

Hail learned dust ! the once renowned case	
Of famous Shakespeare, whose dramatick grace	
Enrich'd each line of his admired plays ;	
So far beyond the scribblers of our days,	
(That Laureat Dryden, and fam'd Mistress Behn,	}
With all the train of modern <i>rhyming men</i> ,	
Must yield the laurel to thy conqu'ring pen)	

Whose paltry fustian, and base flashing wit,
 Since thy decease have so debauch'd the pit,
 That graver lines are damn'd or hiss'd for dull,
 And must give place to some *quaint jangling fool* }
 Or smutty gibes of an unlearned scull.
 But live, brave Shakespeare ! in thy nobler sense,
 And may thy works ne'er want a residence
 In best repositories, whilst their stuff
 Be torn to bake under some penny puff,
 Or high'st preferment be to line a trunk,
 To light Toback, or * * * * 1691.

The lines are not of much value, but may deserve preservation as individual testimony to the little respect with which the precious remains of our poet were treated for a long period. This, perhaps, did not apply to poetical readers ; yet the fourth edition, printed in 1685, has numerous corruptions, and it is evident, from the slashing performances of Mr. Collier's expurgator as well as mine, what liberties were deemed allowable, and even necessary, to accommodate the language to the notions of those connected with the stage.

In June, 1852, I purchased from Mr. Willis, the bookseller, a copy of the second folio edition of Shakespeare, in its original binding, which, like that of Mr. Collier, contains very numerous manuscript corrections by several hands ; the typographical errors, with which that edition abounds, are sedulously corrected, and the writers have also tried their hands at conjectural emendation extensively. Many of these emendations correspond with those in Mr. Collier's volume, but chiefly in those cases where the error in the old copy was pretty evident, but the readings often vary, and sometimes for the better. It seems to me that the correctors, like Mr. Collier's, have often availed themselves of some edition with notes, and, as Mr. Collier says of the corrections in his volume, " In many cases the older con-

jectures of Pope, Theobald, Warburton, and Hanmer are *remarkably confirmed*." These Mr. Collier would treat as *coincident anticipations*, but, as they form the greater bulk of the corrections, they are far too numerous to have been fortuitous, and there can be no doubt that they have been engrafted in his book by some later hand than that of the earlier theatrical possessor, to whom the stage directions and striking out of passages, with some few of the alterations of the text, can alone be fairly attributed. A few fortuitous coincidences we might admit, but it is not within the doctrine of probabilities that two writers, at distant periods, without any communication or knowledge of each other, should in *hundreds of instances* coincide so exactly as we find the major part of the corrections in Mr. Collier's volume do with the later emendations, slowly elaborated by a succession of commentators, and many of them far from obvious. Where the error, as in some cases, is what Mr. Collier calls "self-evident," coincidence would be possible, but where, as in many instances, the corrections take the form of acute and happy conjecture, such extraordinary sympathy would be something miraculous. Mr. Collier's first impression that (the ink being of various shades) two distinct hands have been employed on these corrections, is undoubtedly correct; for in the case of both the second and third folios with manuscript corrections which I possess, this is evidently the case. There is a temptation to add to manuscript notes, when a volume has once been invaded in this manner, which is very frequently indulged by successive possessors.

The external evidence for the authenticity of Mr. Collier's book, even in the judgment of his most friendly critics, entirely fails; the only person who could have

thrown light upon it is unhappily no more. Those who knew the late Mr. Thomas Rodd, must be aware of his zeal for the illustration of Shakespeare, and his acute perception of the value of all that would be subservient to it; nor was he hasty in his examination of the literary curiosities in which he so extensively dealt. We may presume, therefore, that, had he not suspected the authenticity of these manuscript corrections, the volume would never have passed from his hands, even to favour Mr. Collier, for the paltry consideration paid for it; but would have passed to the library of the British Museum, for which Mr. Rodd had so long been an assiduous and able provider.

We are reduced, therefore, to the alternative of examining the internal evidence which the contents of the volume afford. Now Mr. Collier implies, and insinuates in almost every page, that the corrections may have been, nay, were, derived from some old authentic source, and that therefore there is no appeal from their authority! Had he fortuned to chance upon some autograph remains of Shakespeare, (and I sincerely wish he yet may do so, in order that he may make the first bonfire on the occasion with his volume of Notes and Emendations and his Pseudo-Shakespeare,) he could not have urged a more strenuous and decided claim to have them accepted as unequivocal authority! This is to be regretted, for it has been justly observed that such an uncompromising claim to authority excites a natural repugnance against *enforced* opinion, and endangers the success of the few suggestive emendations his volume affords.

The following pages will however clearly demonstrate how very far from probable, or even possible, it is that the correctors of this volume had any ancient authority

for their doings; that, on the contrary, the greater part of them are adopted from recent annotators; and that, of what are original, or can be considered new readings, abundance are changes for the worse, and a still larger number entirely unnecessary and impertinent!

Such a number of glaring mistakes and misapprehensions of the language of the poet have never before appeared at once among all the voluminous comments which have from time to time been published; and the reader has only to refer to the blunders about the words *strain*, *voyage*, *imperseverant*, and *carve*,* to be convinced that such fatal perversions of the language of the poet could not have been made by any one who could be at all held to have had old authority for what he or they have done. Indeed, it has been observed, that many of the substitutions bear such evident marks of savouring of modern phraseology, as to render it highly improbable that they were made by any one living at an earlier period than the last century. This is a conviction which nothing but the discovery of the "authorities" upon which Mr. Collier dwells would have power to shake. We can therefore yield to these manuscript corrections no more credit than we should give those of any other anonymous note-writer, whether printed or manuscript, and proceed to scrutinize their merits and defects, by which they must stand or fall.

When Mr. Collier published his first edition of Shakespeare, begun in 1842, and finished in 1844, he was a strict conservative, and his notes afford critical canons

* See pages 6, 27, 74, 301-2, 308-9, and *PASSIM* for other instances.

which are entirely at issue with his recent conduct. Thus, in one place, he tells us : " There cannot, we apprehend, be a moment's doubt as to the propriety of adhering to the text of every old edition, and of rejecting that of every modern one." (Vol. iv. p. 137.) Again : " Malone and the modern editors silently omit '*an*,' probably under the notion that they had a right to correct Shakespeare's metre"! And speaking of one of Malone's *additions* to the text, he says : " To insert lines of his own is a province of a commentator of which we never before heard ; but this is an error to be pointed out by an annotator, not to be corrected in Malone's mode." (Vol. iv. p. 146.) How strenuously he opposed himself to alterations for the sake of the *rhyme*, such as he now advocates, (even when they were manifestly required from the whole of the dialogue being in rhyme,) will appear from his rejection of Theobald's judicious alteration in *Midsummer-Night's Dream* :—

" And in the wood, where often you and I
Upon faint primrose beds were wont to lie,
Emptying our bosoms of their counsel *sweet*,
There my Lysander and myself shall meet ;
And thence, from Athens, turn away our eyes,
To seek new friends and stranger *companies*."

Mr. Collier adheres to the old evidently erroneous readings *swell'd* and *companions*. Yet he would *now* admit uncalled for rhymes substituted where they are by no means so clearly indicated. What can have converted Mr. Collier to such an entirely opposite extreme of revolutionary rashness? Is it that he has found the adherence to long-exploded typographical errors and evidently erroneous readings had been urged against his edition, and had prevented it from becom-

ing extensively popular, and that the discovery of his pseudo-antique commentary afforded him an apt excuse for furnishing a more readable text? It has been remarked that convertites are very prone to fall into a course opposite in the extreme to that which had guided them before conversion; and from Mr. Collier's volume of Notes and Emendations, as well as from the garbled one-volume edition of Shakespeare he has just put forth, it is but too evident that this is the case with him. The following canons have been deduced from the course he has recently pursued and advocated :—

CANON 1.

A professed critic on Shakespeare has a right to declare that his author wrote whatever he thinks he should have written, with as much positiveness as if he had been at his elbow.

CANON 2.

Should lines or rhymes seem to him to be wanting, he may boldly supply them without much regard to the sense of the context; and he may re-write, or re-construct any passage which he fancies he can "improve."

CANON 3.

He has a right to alter what he does not understand, even when parallel passages in the poet might be adduced to explain the meaning.

CANON 4.

These alterations he may make in spite of the evidence afforded by the old copies, even where perfectly intelligible, upon the plea of lines having too few or too many syllables, according to finger scansion.

CANON 5.

Where he does not like an expression, he may call it "awkward," and impute the defect to the author, or he may condemn it as an interpolation.

CANON 6.

He may find out obsolete words, or coin new ones, and put them in the place of such as he does not like or does not understand.

CANON 7.

He may prove a reading, or support an explanation by any sort of reasons, no matter whether good or bad; and call that "illogical" which his own want of logic prevents him from comprehending.

CANON 8.

He may interpret his author, so as to make him appear to mean directly the contrary to what he says.

CANON 9.

He should extirpate all poetical licenses, or playful banter, which he does not understand.

CANON 10.

He may explain a difficult passage by circumlocution, which shall be less intelligible than the passage he has to explain.

CANON 11.

He may contradict his own assertions without any regard to consistency, and what was at one time impossible, may be at another not only possible, but indisputable.

CANON 12.

In adducing the opinions of the commentators, he may suppress part of their words that would not serve his purpose, but controvert his own; and he may use the very same reasons for confirming his own observations, that he has concealed or disallowed.

CANON 13.

He may parade as original emendations of a favorite corrector, readings that were proposed long ago by other commentators, and that have even formed part of the text of current editions for years.

Of these Canons, Mr. Collier's Notes and Emendations will afford ample illustration; and it is to endeavour to stem the torrent of corruption with which the text of our great poet is threatened, under the sanction of a name which ought to have been a guarantee against such doings, that the following pages have been hastily written.

The amusing author of '*De la Charlatanerie des Savans*,' Menken, has graphically described the correctors of Mr. Collier's volume—"Bien loin de s'y proposer de faire des Restitutions heureuses, qui repandent de la clarté sur les passages obscurs, ils cherchent des difficultez où il n'y en a point; ils raportent sans choix et sans jugement les differens leçons d'un vieux Manuscrit, et ils font ensuite main basse sur tout qui se rencontre malheureusement sur leur passage."

I am happy to find that I do not stand alone in the view I have taken of Mr. Collier's volume, and the mischief which might result from his advocacy of such reckless innovations on the text of Shakespeare's dramas, if unchecked and unanswered, and that many are ready to exclaim with me—

Annius or Ireland 'tis to me the same.

But who could have expected that Mr. Collier would have been so inconsiderate of the due reverence in which the writings of Shakespeare ought always to be held, as to engraft upon the text the whole batch of these crudities and inanities, without a note or mark to designate the interpolation! In his preface to his Pseudo-Shakespeare, in one volume, he says, "It is not to be understood that the Editor approves of all the changes in the text of the plays contained in the ensuing volume; but while he is doubtful regarding some, and opposed to others, it is his deliberate opinion, that the great majority of them assert a well-founded claim to a place in every future edition of Shakespeare!"

So, although he does not approve of some, is opposed to others, and doubtful about many of these readings, he does not hesitate to vitiate the text by their insertion! without the slightest mark by which the corruption might be distinguished from the genuine text! Of such a garbled book as this we may be assured that he or his booksellers may have occasion to say, in the words of Sir Philip Sidney, "What fools were we, to mingle such driveling speeches amongst noble thoughts." The only means by which any one can truly appreciate the extent of these unwarrantable corruptions, is to follow the course indicated by Mr. Collier; and, after having paid their guinea for the Pseudo-Shakespeare, to purchase Mr. Collier's eight volume edition, costing some four or five pounds more; and even then, to possess themselves of his reasons for vitiating the text, they must also procure his volume of Notes and Emendations!

It has been justly said, that "the mislayer of a mere

stone is to blame; but it is the erroneous and untrue critic that is the capital remover of land-marks, when he altereth or defineth amiss words and sentences." Mr. Collier will recollect the anathema imprecated upon him who should disturb the mortal remains of the poet, inscribed on his grave-stone: surely to vitiate and interpolate

His well-torned and true-filed lines,
In each of which he seems to shake a lance,
As brandish'd at the eyes of ignorance—

would not be less reprehensible! it would be to disturb his immortal remains:

Dear son of Memory, great heir of Fame
What need'st thou such weak witness of thy name?
Thou in our wonder and astonishment,
Hast built thyself a live-long monument:
For whil'st to the shame of slow-endeavouring art
Thy easy numbers flow, and that each heart
Hath, from the leaves of thy unvalued book,
Those Delphick lines with deep impression took;
Then thou, our fancy of itself bereaving,
Doth make us marble with too much conceiving;
And so sepulcher'd in such pomp dost lie
That kings, for such a tomb, would wish to die.

I have been impelled to this ungrateful and wearisome task* of exposing the little claim Mr. Collier's vo-

* Regretting as I do the necessity of this self-imposed task, I may yet presume that it was in some degree expected at my hands, Mr. Collier having appealed to me with an assurance that he "shall at any time be happy to be set right, especially by Mr. Singer." I trust, therefore, that it will be accepted only as it is meant, simply as a Vindication of Shakespeare's Text from threatened corruption, and that Mr. Collier will recollect what Steevens has said on a similar occasion; "Success is not in every instance proportionable to zeal and effort; and he who shrinks from controversy should also have avoided the vestibulum ipsum primasque fauces of the school of Shakespeare."

lume has to be considered an important accession to the means of correcting the text of our great poet; and at the same time pointing out the mischief which might arise from reliance upon the claim set up for it, from a sense of duty, and of heartfelt gratitude to that "myriad-minded" being, whose magic pages have been the delight of my youth, and the solace of my declining years; of whose transcendent productions it may be said, in his own words, "Age cannot wither, nor custom stale the infinite variety." And I feel assured, that if I have succeeded in removing a few of the spots which threatened to obscure his radiant language, my time will not have been misspent.

Mickleham, May 5th, 1853.

Thy book,
When brass and marble fade, shall make thee look
Fresh to all ages ; WHEN POSTERITY
SHALL LOATH WHAT'S NEW——
THAT IS NOT SHAKESPEARE'S EVERY LINE AND VERSE.
L. Digges.

SHAKESPEARE VINDICATED.

THE TEMPEST.

P. 2. ACT I. SCENE II.

 HE sky, it seems, would pour down stinking pitch,
But that the sea, mounting to the welkin's cheek,
Dashes the fire out.

The correctors would substitute *heat* for cheek. This is quite wrong and unwarrantable, (indeed Mr. Collier seems to have his misgivings) for we have "the welkin's *face*" and "heaven's *face*" elsewhere. I am persuaded we should read *flaming* instead of *stinking*; "dashes the *fire* out" then follows naturally. In the old copies fl and ft have been elsewhere confounded.

P. 6. They all have met again,
And are upon the Mediterranean Flote,
Bound sadly home for Naples.

Mr. C. says, "In order to make the sense grammatical, it has been necessary to consider 'flote' a substantive, from the Fr. *flot* a wave." The misprint of 'are' for *all* near the beginning of the second line has led to this imaginary introduction of a foreign and affected word into our language, when it was never contemplated by Shakespeare. The reading, as given in manuscript in the corrected folio, 1632, is,

They all have met again,
And *all* upon the Mediterranean *float*,
Bound sadly back to Naples.

'Float,' in fact, is a verb, used by every body, and not a substantive, used by no other English writer."

The question is not whether "Flote" is used by any other English writer, but whether Shakspeare used it. There is good evidence to conclude that he did; it is printed with a

ing being perfectly intelligible. To read "*brown groves*" instead of "*broom groves*" is equally inadmissible. Mr. Collier's objection that "broom-trees are seldom found in groves" will have no weight with those who recollect that it has given its name *Broomgrove* to several places in England. Evelyn tells us that the Spanish broom "in the western parts of France, and with us in Cornwall grows to an incredible height."

ACT V. SCENE I.

P. 15. Whe'r thou beest he, or no,
Or some enchanted trifle to abuse me,
As late I have been, I not know.

"The word trifle," says Mr. C. "seems a most strange one to be employed in such a situation, and it reads like a misprint: the manuscript-corrector of the folio, 1632, *informs us that it undoubtedly is so*, and that the line in which it occurs ought to run,

Or some enchanted DEVIL to abuse me.

Sebastian just afterwards declares of Prospero, that 'the devil speaks in him.'"

Think of an *enchanted devil*! This is surely to indulge the *pruritus emendandi* without bounds, or consideration for the Poet. The enchanted *trifle* was what he makes Prospero in a future Scene call "some *vanity* of mine art." Not a *devil* certainly.

TWO GENTLEMEN OF VERONA.

P. 18. ACT I. SCENE I.

THE throwing part of Speed's speech into rhyme by the arbitrary insertion of words might be an allowable license in a player in old times, for effect on the stage, but would be an unwarrantable license in an Editor at any time.

The same may be said of the liberties taken in "*restoring*" rhyme to some of Lucetta's replies to her mistress. But the work is performed in so clumsy a manner as to vindicate the poet from such inane expressions as are interpolated for the purpose.

ACT II. SCENE VII.

P. 21. And so by many winding nooks he strays
With willing sport to the wild ocean.

"The epithet *wide*," says Mr. C. "substituted by the corrector, seems more appropriate. This is, of course, one of the cases in which either reading may be right: if we prefer *wide*, it is mainly because the old corrector *had some ground* for adopting it."

This *ground* I think we must strike from beneath his feet. The substitution of *wide* for *wild* would destroy the consistency of the passage. The contrast of *progress* with *willing sport* to *wild* ocean, is the same that recurs in *pastime* and *weary step*, *rest* and *turmoil*, in the same passage. The corrector's *wide* would take the allusion all to sea.

P. 21. The same may be said of changing Julia's "longing journey," to "*loving journey*." Independent of the constant practice of the poet to interchange the terminations *ing* and *ed*, "*Loving journey*" is a most unmeaning epithet. By her *longing* or *longed* journey, Julia means her *longed for* journey, arising from her *longing* to see her lover again. She had just before said

Pity the dearth that I have pined in,
By *longing* for that food so long a time.

ACT III. SCENE I.

P. 22. To read *Milano* instead of *Milan* on account of the metre, would be rash indeed; unless instances could be adduced of its being so used in the poet's time. In the folios it usually occurs as *Millaine*.

ACT IV. SCENE III.

P. 23. "We have here," says Mr. C. "a very important emendation, supplying a whole line, evidently deficient, and yet never missed by any of the commentators.

Madam, I pity much your grievances,
And the most true affections that you bear;
Which since I know they virtuously are plac'd,
I give consent to go along with you.

We shall hereafter see that other passages, more or less valuable, are supplied by the corrector of the folio, 1632, *These were, probably, obtained from some better manuscript* than that used by the old printer."

Most certainly not. To make Sir Eglamour *pity the most true affections* of Silvia is only to increase the defect of his sympathetic speech. This will never do as evidence that the corrector had any *authority* for his botching.

SCENE IV.

P. 25. "It is worth notice that Julia, descanting on Silvia's picture, says, in the first folio, that 'her eyes are grey as glass,' which may be right; but which the second folio alters to 'her eyes are grey as grass,' which must be wrong. The manuscript-corrector of the folio, 1632, converts *grey* into *green* — 'her eyes are *green* as grass;' and such *we have good reason to suppose* was the true reading."

Is the absurdity of departing from the unquestioned reading of the first folio, the *good reason* for supposing this the true one?

ACT V. SCENE IV.

P. 26. "We are informed, in an unprinted stage-direction, that *shouts* are heard, and then follow these lines:—

These my *rude* mates, that make their wills their law,
Have some unhappy passenger in chase;

which is certainly better than the common mode of printing the passage, which leaves the verb 'have' without any antecedent:—

These are my mates, that make their wills their law,
Have some unhappy passenger in chase."

It is highly improbable that Valentine would call the outlaws his *rude mates* for he soon afterwards speaks of them to the Duke as men *civil and fit for great employments*. Valentine's previous interrogation, "What halloing and what stir is this to-day?" would be awkwardly followed by the words, "*These are,*" which appear to be a misprint for '*Tis sure*. Valentine answers doubtingly his own question.

'*Tis sure* my mates, who make their wills their law,
Have some unhappy passenger in chase.

The violent and unauthorised substitution of "These *my rude* mates," for "These *are my* mates," has no probability in its favour.

SCENE IV.

P. 27. There is not the slightest necessity for changing "We will *include* all jars" to We will *conclude*. *Include* is a Latinism having nearly the same sense; to *shut up*, to *close up*. The insertion of the words *Valentine* and *stripling* on account of the metre, is to rewrite the Text. The same remark applies to the alterations to rhyme throughout this play.

MERRY WIVES OF WINDSOR.

P. 30.

ACT I. SCENE III.

"**A** MISPRINT in the old editions of 'carves' for *craves*, has occasioned some difficulty in the passage where Falstaff, speaking of the expected result of his enterprise against Mrs. Ford, observes, as the words have been invariably given, 'I spy entertainment in her; she discourses, she carves, she gives the leer of invitation.' A note in the margin of the corrected folio, 1632, shows that we ought to read 'she *craves*, she gives the leer of invitation.' There seems no sufficient reason for supposing that 'carves' ought to be taken in the figurative sense of *wooes*; and although ladies might now, and then 'carve' to guests, in the literal meaning of the word, yet carving was undoubtedly an accomplishment peculiarly belonging to men. Falstaff evidently, from the context, intends to say that Mrs. Ford has a *craving* for him, and therefore gave 'the leer of invitation.'"

I cannot see the evidence in the context at all; and it is quite certain there is not the slightest reason for disturbing the text. To *carve* is not to be taken in its literal sense, but in a conventional one which may be gathered from Torriano's explanation in his *Proverbial phrases*:—"Trinciarla alla grande, to *carve it* magnificently, viz. to spend like a prince; to *lay it on*, take it off who will." But for this happy illustration of Falstaff's meaning, Shakespeare's text might here again

have suffered, and an expressive old colloquial phrase have been lost to us. It should be remembered that Torriano had Florio's papers.

ACT II. SCENE III.

P. 35. "I will bring thee where Mistress Anne Page is, at a farm-house a feasting, and thou shalt woo her. Cried game, said I well?"

"The difficulty has been," says Mr. C. "how to make any sense out of 'Cried game;' but *the truth seems to be*, that the Host, having said that Anne Page was feasting at a farm-house, in order still more to incite Dr. Caius to go there, mentioned the most ordinary objects of feasting at farm-houses at that time, viz. *curds and cream*. This in the hands of the old compositor became strangely metamorphosed into *cried game*."

A strange metamorphose indeed! Perhaps a more absurd conjecture was never entertained. There can be no doubt that Mr. Dyce's suggestion of "Cried I aim" [i. e. did I give you encouragement?] "Said I well?" is the true one. Warburton was near the mark but missed it. Ford, in a previous scene, says:—"To these violent proceedings all my neighbours shall *cry aim*" [i. e. give encouragement].

ACT IV. SCENE V.

P. 38. I must here give the whole of Mr. Collier's argument in order to do it justice.

"Modern editors have *needlessly* changed the prefixes of the folios in this part of the scene: the corrector of that of 1632 has altered two small words, and made the dialogue run quite consistently. Simple tells Falstaff and the Host that he had other things to have spoken on behalf of his master to 'the wise woman of Brentford:'

Fal. What are they? let us know.

Host. Ay, come; quick.

Fal. You may not conceal them, sir.

Host. Conceal them, *and* thou diest.

The common method has been to put 'I may not conceal them, Sir,' into the mouth of Simple, followed by a mark of interrogation; and the Host's next speech has been invariably

printed 'Conceal them, *or* thou diest!' The Host was desirous that Simple should reveal, and would not, therefore, threaten death if he disclosed them. Dr. Farmer wished *reveal* to be substituted for '*conceal*,' but *the only alteration* here required is *and* for '*or*,'—'Conceal them *and* thou diest.' Such is the *emendation* of the corrector of the folio, 1632."

It is not *the only alteration*, for we have also *you* substituted for *I* in Simple's speech, in order to accommodate it to Falstaff!

I turn to Mr. Collier's edition of Shakespeare (Vol. i. p. 258) and find, to my great surprise, that he is one of the modern Editors who have made the "needless" change in the prefixes to which he alludes, and what is more singular, contrary to his usual custom, he has not noticed the deviation from the old copy! taking it for granted, I presume, that it could never be disputed!

That the modern editors were right is beyond a doubt. In the folios the passage stands thus:—

Fal. What are they? let us know.

Host. Ay come: quicke.

Fal. I may not conceale them, (Sir.)

Host. Conceale them or thou diest.

Now the most obtuse understanding would, I should think, perceive at once that the line "I may not conceale them, Sir," could not belong to Falstaff, but that it belongs to Simple, and that the whole spirit and humour of the passage depends upon poor Simple mistaking *conceal* for *reveal*. Mine Host with his accustomed waggery mistifies him by using his own mistaken word:—"Conceal them or thou diest!"

That the corrector should not have entered into the humour of the passage does not surprise us, for it is possible *he* may not have seen the simple transfer of the line, *erroneously* given to Falstaff, to its right owner; and he has shown himself elsewhere incapable of entering into the playful humour of a like kind in which Shakespeare delights to indulge. But that Mr. Collier should, when it had been clearly pointed out, and even adopted by him, for a moment deem the impertinent and absurd substitutions of the corrector of his folio preferable, must shake one's faith in his consistency at least. I hope this is not one of the passages considered as *resting on better authority than we possess*!

MEASURE FOR MEASURE.

P. 41.

ACT I. SCENE I.

OF government the properties to unfold,
 Would seem in me t'affect speech and discourse ;
 Since I am put to know, that your own science
 Exceeds, in that, the lists of all advice
 My strength can give you : then, no more remains,
 But that, to your sufficiency, as your worth is able,
 And let them work.

The corrector would substitute

Since I am *apt* to know, that your own science
 Exceeds, in that, the lists of all advice
 My strength can give you : then, no more remains,
 But *add* to your sufficiency your worth,
 And let them work.

Here the change of " I am *put* to know " to " I am *apt* to know " is a mischievous deviation from Shakspeare's language, for he uses the same phrase several times elsewhere, for I am *constrained* or *obliged* to know ; and to leave out the word *able* after *worth*, and substitute *add* for *that*, is a very violent departure from the old text which is certainly not required. I read with a very slight deviation from the old copy :—

Since I am put to know, that your own science,
 Exceeds in that, the lists of all advice
 My strength can give you : then no more remains,
 But *thereto* your sufficiency, as your worth is able,
 And let them work.

The compositor mistook *th'to* for *th!to*, which rectified, all is clear. The sense of the whole passage is, " since I must acknowledge that you are better skilled in the nature of *government* than I am, it would be idle in me to lecture you on the subject. Then nothing more remains [is wanting] but *thereto* your sufficient authority [i. e. to govern] as you have the ability, and let them [your skill and authority] come into operation. The *authority* is the commission the Duke just afterward gives him.

SCENE II.

P. 42. The insertion of *bawdy* before houses in the Clown's speech is entirely uncalled for ; by *all houses*, the Clown of

course means all such houses; but it is a common form of speech, in use every day, to say *houses* where public houses, or any other houses of business are meant.

SCENE III.

P. 43. The substitution of *pronunciation* for *denunciation* is again over-busy meddling: *denunciation* is used for *pronunciation*; as in K. John, Act iii. Sc. 1, Pandulph says, "I will *denounce* a curse upon his head." So Baret, "To *denounce* openly, and tell before hand." And Philips, "*Denunciation* a *proclaiming* or *denouncing*." *Propagation* is also used by the poet for *getting* or *increasing*; and no change of the old text is necessary.

SCENE IV.

Ib. In time the rod
Becomes more mock'd than fear'd, so our decrees, &c.

Pope supplied the word *Becomes* to complete the sense and metre. The corrector adds two words and alters another for the same purpose, but with less effect; thus:—

In time the rod's
More mock'd than fear'd; so our *most just* decrees,
Dead to infliction, &c.

There can be but one opinion as to which is the best and most simple correction.

Ib. And yet my nature never in the fight,
To do in slander.

This is the reading of the old copy. The corrector would substitute

And yet my nature never in the *sight*
To *draw on* slander.

The true reading is

And yet my nature never in the fight
To do *it* slander.

Perhaps we might read *light* for *fight*?

ACT II. SCENE I.

P. 44. The foolish constable, master Froth, is made to say "I have so; because it is an open room and good for winter;" the corrector, not comprehending the humour of the scene, would, in sober sadness, read, "I have so; because it is an

open room, and good for *windows*”! I do not marvel at the corrector’s want of perception of the ludicrous; but that Mr. Collier should think this is to *set* Shakespeare *right* does create some surprise.

SCENE II.

P. 45. The substitution of *God* of judgment for *top* of judgment is quite unwarranted and uncalled for. And to change *sickles*, the old form of *shekels*, to *circles* is to mar a fine and expressive passage. Such interference is nothing less than absurd. But it is nothing new, for Mr. Collier has elsewhere said, “Shakspeare’s word may have been *cycles*”!

SCENE IV.

P. 46. Tyrwhitt’s reading of *in-shell’d* for *enshield* is a very doubtful alteration, and how it can be *authorized* any more than it was, by the concurrence of Mr. Collier’s folio I am at a loss to imagine. But this is one of the *coincidences*.

Ib. As I subscribe not that, nor any other,
But in the loss of question.

“The corrector,” says Mr. Collier, “writes in the margin, ‘but in the *force* of question’—that is to say, in the compulsion of question, or for the sake of question, a sense the word will very well bear, the copyist having misheard *force* ‘loss.’”

Is it possible that Mr. Collier can be serious? There is no such idea as *compulsion* in the case. A very ingenious attempt was made by a correspondent of *Notes and Queries* (Vol. vi. p. 271) to show that by “loss of question” the *casus quæstionis* of the Logicians was meant; it is infinitely preferable, as a solution of the difficulty in the passage, to the *force* of Mr. Collier’s corrector: but in my corrected copy of the second folio I find *lofse* altered to *loose*, and the meaning would then be “in the *looseness* of conversation.” *Question* is most frequently used by Shakspeare for *conversation*.

ACT III. SCENE I.

P. 47. The “*prenzie* Angelo” and “*prenzie* guards.” *Priestly* has been over and over again proposed and rejected; for Angelo could not have affected the *priestly garb*. Mr. Hickson’s suggestion of *saintlie* guards, i. e. *saintly facings*, or disguise, is by far the best that has been offered.

SCENE II.

P. 48. What say'st thou, Trot?

The corrector would substitute *troth*, but the true reading is

What say'st thou to't?

The printer mistook to't for trot. In *Coriolanus*, Sc. 1, *Menenius* says to the Citizens, "What say you to't?" where it is also misprinted *toot*.

P. 49. The change of "Making practice on the times" to *Masking* practice is a very unhappy one. The old reading is correct, but in the previous line we should read "*wade* in crimes" instead of *made* in crimes, as Mr. Halliwell has suggested.

ACT IV. SCENE II.

P. 50. Wounds th' unsisting postern with these strokes.

The corrector reads *resisting* and Mr. Collier approves. A much better reading and nearer to the old copy is

Wounds th' *unwisting* [i. e. unconscious] postern with his strokes.

SCENE III.

P. 51. What do we gain by deviating from the unquestioned old reading "*Injurious* world!" and substituting *Perjurious*? It is hardly possible that the one word could be mistaken for the other.

In the Duke's speech

I am combined by a sacred vow.

There was no necessity for changing *combined* to *confined*. Johnson tells us, Shakspeare used *combine* for to *bind* by a pact or agreement. The Duke calls Angelo the *combinat*e husband of Mariana. He himself is bound by his *vow*, his sacred pact with heaven. *Confined* would be a poor inexpressive word here.

SCENE IV.

P. 52.

But that her tender shame

Will not proclaim against her maiden loss,
How might she tongue me! yet reason dares her; no;
For my authority bears of a credent bulk,
That no particular scandal once can touch,
But it confounds the breather.

Mr. Collier says, "The folios have 'of a credent bulk,' and Steevens suspected 'of' to be a blunder, *as it appears in fact to have been*. Malone reads 'off a credent bulk,' which hardly affords sense, whereas 'bears *such* a credent bulk' is, at least, intelligible. Still, though the poet's meaning may be collected from his language, it is obscure."

Now it is very improbable that the words "of a" could have been mistaken by the printer for *such*! The mistake evidently lies in another word: "*here's*" would be easily mistaken for "*beares*," and this was doubtless the poet's word.

For my authority *here's* of a credent bulk,
That no particular scandal once can touch.

We thus get a lucid and unquestionable sense, and avoid the violent substitution and omission of the corrector, who certainly could not have had recourse to *better authority than we possess* for such an improbable reading.

ACT V. SCENE I.

P. 53. O, gracious duke!
Harp not on that; nor do not banish reason
For inequality; but let your reason serve
To make the truth appear.

"Inequality," says Mr. C. "could not be right: and what does the manuscript-corrector of the folio *tell us is the real word* that ought to be put in its place?—

O, gracious duke!
Harp not on that; nor do not banish reason
For *incredulity*;

i. e. do not refuse to give your reason fair play, on account of the incredulity with which you listen to my complaint."

I boldly pronounce that the old text is right; and that *incredulity* could not be Isabella's word. It will be necessary to revert to what precedes; Isabella, in her preceding speech, had said,—

O prince, I conjure thee, as thou believ'st
There is another comfort than this world,
That thou neglect me not, with that opinion
That I am touch'd with madness: make not impossible
That which but seems *unlike*.

Now what is *inequality* but *unlikeness*, *inconsistency*; Isabella

He substitutes *fortune* for *nature*. Mr. Collier might well say "Possibly by *nature* we might understand the natural course of events." Yes, to be sure!

P. 57. Mr. Collier tells us that "the line, near the end of the Duke's last speech, as it appears in the folios,—

To seek thy help by beneficial help,

has produced several conjectures for its emendation, and among them one by [himself] who suggested that the true reading might be,—

To seek thy *hope* by beneficial help ;

and that such is precisely the change proposed by the corrector of the folio, 1632."

Although a remarkable instance of *coincidence*, a more improbable and unhappy conjecture could hardly have been made, for Ægeon had no *hope*; he immediately afterwards says

Hopeless and helpless does Ægeon wend.

So that the corrector and Mr. Collier have both conjectured ill. It is most probable that the word *help* was accidentally repeated by the printer for *fine*; which the context shows must have been in the Duke's mind, when he immediately adds

Beg thou or borrow to make up the sum.

We may therefore, I think, safely read,—

To seek thy *fine* by beneficial help.

ACT III. SCENE I.

P. 60. There are some unwarrantable interpolations made in two of Dromio's speeches at the commencement of the third act, by which neither the sense, humour, nor metre are improved. The conceit of this corrector who thought he could improve upon Shakespeare is intolerable!

SCENE II.

Ib. At the commencement of Scene 2 of Act iii. the corrector has again used the unwarrantable liberty of changing the words of the poet to suit his own fancy, and substitutes "Shall *unkind debate*" for "shall, Antipholus," because, forsooth, in the next line *ruinate* has been misprinted for *ruinous*. He seems to have adopted the principle that "we are at liberty to substitute any one word for another" at our own discretion; a license that Malone attributes to Steevens. Some of his

changes Mr. Collier cannot avoid confessing "seem scarcely required."

ACT IV. SCENE II.

P. 62. As in this play there was little legitimate correction to make, the corrector indulges largely in his vagaries, he would substitute *swift* for *sweet* in Dromio's speech when he comes for his master's purse, as too familiar a word! according to Mr. Collier, but Dromio is familiar enough in all the rest of his speeches.

The impertinent additions, even to a whole unnecessary line in another doggrel of Dromio's, implies that the corrector thought he was warranted in rewriting the text *ad libitum*. We know what liberties are sometimes taken for supposed dramatic effect, but they are not the less objectionable where the printed text of the poet is concerned.

ACT V. SCENE I.

P. 63. "The line in the Merchant's speech, as it is given in the folios,—

The place of depth and sorry execution,
is amended" by the corrector to

"The place of *death* and *solemn* execution."

The first *correction* is Rowe's; of which Mr. Collier has said, in a note to his Edition of Shakspeare, "We doubt much whether in this instance, where sense can be made of *depth*, the word in the original copy, we ought not to have adhered to the text." Mr. Hunter is of opinion that the old reading is right, and that "in this Greek story, the Barathrum, the deep pit into which offenders were cast" is meant by the *place of depth*. And the second ought never to have been made: *sorry*, i. e. *sad* is the poet's expressive word.

P. 64. They fell upon me, bound me, bore me thence,
And in a dark and dankish vault at home
There left me, &c.

"The corrector of the folio, 1632," says Mr. Collier, "alters it to, '*They* left me,' which is *clearly right*." WHY CLEARLY RIGHT?

P. 64. "Ægeon, astonished at not being recognized by Antipholus of Ephesus, exclaims, in the reading of the folios,—

O, time's extremity!

Hast thou so crack'd and splitted my poor tongue? &c.

but we learn from the manuscript-corrector that the last line *ought to be*, as seems natural,—

O, time's extremity!

Hast thou so crack'd *my voice*, *split* my poor tongue?"

Why? again,—*more natural* than the reading of the old copy? Are we to change the poet's language to suit our own fancies?

Ib. "All copies agree in what appears to be *a decided though a small error* in reading,—

And thereupon these errors are arose.

'These errors *all* arose' has been suggested as the poet's words; and we find *all* in the margin of the corrected folio, 1632, while *are* is erased in the text."

When Mr. Collier published his edition of Shakespeare, how entirely at issue was his opinion. He then said "there is, however, no warrant for alteration."

Ib. In the following lines Mr. Collier says, "The corrector makes the slightest possible change in the second line, and at once removes the difficulty."

Thirty-three years have I *been* gone in travail
Of you, my sons, and *at* this present hour
My heavy burdens are delivered.

In the first line *but* is in the first folio, *been* in the second. I read the passage many years since thus:—

Twenty-five years have I *but* gone in travail
Of you my sons, and till this present hour
My heavy burden *ne'er* delivered.

Thus conforming to the text of the first folio, with the exception of the necessary rectification of the number of years, and the substitution of *ne'er* for *are*. A much more probable misprint than *at* for *till*.

I may here venture to add that the two lines just following,

Go to a gossip's feast, and go with me
After so long grief such nativity,

which are evidently corrupt, are passed over both by Mr. Collier and the corrector in silence. Perhaps they should be read thus :—

Go to a gossip's feast and *joy* with me
After so long grief such *festivity*.

These readings are suggested by Heath and Johnson, and have my entire concurrence, notwithstanding the dissent of Steevens and Malone. The word *nativity*, in the last line, had evidently been caught by the eye of the compositor from the preceding line.

MUCH ADO ABOUT NOTHING.

ACT III. SCENE I.

I PASS over many of the proposed corrections in this play because they have already been suggested and some of them adopted. The coincidences are too numerous to admit for a moment that they are fortuitous. Others are doubtful improvements; I may possibly have to deal with them in another place.

P. 71. What fire is in mine ears? Can this be true?
Stand I condemn'd for pride and scorn so much?
Contempt, farewell! and, maiden pride, adieu!
No glory lives behind the back of such.

Mr. Collier says, "Nobody has explained what is meant by the words 'behind the back of such,' nor need we inquire into it, since they are merely one of the perversions arising out of the mishearing of the scribe of the copy of the play used by the printer: the real words of the fourth line appear to be,

No glory lives *but in the lack* of such."

We must conclude, therefore, that the corrector had access to the original MS. of the poet, or that this is one of his own conjectures! Mr. Collier would probably favour the first of these conclusions? But as the text is perfectly intelligible as we have it in the old authentic copies, it cannot but be deemed a rash and uncalled-for substitution. "*Behind the back of*

such as are condemned for pride, scorn, and contempt, their reputation suffers, their glory dies." When we can make perfectly good sense of the old text, such sweeping changes come under the category of impertinent assumption. The corrector thought he could *improve* upon Shakespeare!

ACT IV. SCENE I.

P. 72. Chid I for that at frugal nature's frame.

"Frugal nature's *frame*," says Mr. C., "puzzled the commentators, and they endeavour to reconcile us to the word *frame* in various ways; but they never seem to have supposed, as *now appears to be the case*, that *frame* had been misprinted for *frowne*."

I should have much wondered if they had; *frame* stands here for *framing*, *contrivance*, order, disposition of things, as Steevens has well observed. "The frugality of nature that so ordained it." *Frown* is a much less likely word to have been used by the poet; and here, as elsewhere, the meddling of the corrector is mischievous.

P. 73. And salt too little that may season give
To her *soul-tainted* flesh.

"Hero's flesh," says Mr. Collier, "was tainted to the soul by the accusation just made against her"!

The original has "*foul tainted* flesh."

How her *flesh* could be *tainted to the soul* requires a stretch of imagination beyond the comprehension of common sense! I have no objection to the change of *foul* for *soul*, as it is a probable error of the printer, but it must have a better expositor than Mr. C. has here shown himself to be.

P. 74. Whose spirits toil in frame of villanies.

"The corrector changes *frame of* to *fraud and* :—

Whose spirits toil in *fraud and* villanies,

which seems a much more easy and natural expression than *frame of villanies*; but in this way the commentators have sometimes vindicated one corruption by another."

Nothing can be clearer than the old text. *Frame* is here

again used for *framing*, contrivance, and the interference of the corrector in both instances is impertinent and uncalled for. Mr. C. is obliged himself to admit that "the fabrication of villanies may be meant!"

Ib. But they shall find, awak'd in such a kind,
Both strength of limb and policy of mind.

The corrector would substitute,—

But they shall find awak'd in such a *cause*.

Mr. Collier's exposition is, "The *cause* in which his strength and policy were to be awaked, was, of course, that of his daughter, should it turn out that she had been traduced. The *taste* of the corrector may here have come in aid of the change."

I do not hesitate to pronounce it very *bad taste*, and such as must tend to throw suspicion around all that he does. *Kind* is *nature*, and this is Shakespeare's common use of the word.

The whole tenor of Leonato's speech shows that he means to say, Time hath not so dried this blood of mine; nor age impaired my faculties;

But they shall find awak'd in such a kind [i. e. *nature*].
Both strength of limb and policy of mind.

SCENE II.

P. 75. When Dogberry, to show his importance, says that he is "a rich fellow enough, go to; and a fellow that hath had losses," it has naturally *puzzled some persons* to see how his losses could tend to establish that he was rich. Here in truth we have another misprint: *leases* was often spelt of old —*leasses*, and this is the origin of the blunder; for according to the corrector of the folio, 1632, we ought to read, "a rich fellow enough, go to; and a fellow that has had *leases*." To have been the owner of leases might very well prove that Dogberry was "a rich fellow enough."

If anything more were wanted to show how utterly incapable the corrector, whoever he may have been, was to enter into the spirit of Shakespeare, this might suffice. To make poor Dogberry speak consistently, would be to destroy the very spirit of this humorous scene. But still to have *had losses*, he

must have had property to lose, and to bear those *losses* he might consider, in his simplicity, sufficient evidence that he was a *rich fellow*. *Leases* certainly never entered into the mind of the sagacious constable. How they came into the mind of the sagacious corrector I know not.

There are some other capricious and unnecessary attempts to *improve* upon the old readings, but for the present I pass them by, but on p. 79 Mr. Collier has the following remark.

ACT V. SCENE IV.

P. 79. "The old editions assign 'Peace! I will stop your mouth' to Leonato; but most modern editors following the example of Theobald, have transferred it to Benedick. So does the corrector."

This was of course right; but Mr. Collier, in his edition of Shakespeare, says, "It may be very well as a piece of *stage-effect* to make Benedick kiss Beatrice at this juncture, but there is no warrant for it in any old stage-direction;" and the speech is *restored* to Leonato!

LOVE'S LABOUR'S LOST.

ACT I. SCENE I.

P. 81. A man in all the world new fashion planted.

"Planted," says Mr. C., "yields but a poor sense, and the corrector reads,—

A man in all the world-new fashions *flaunted*;

that is, a man *flaunted*, or decked out, in all the world-new fashions. Shakespeare elsewhere uses the substantive 'flaunts,' but not the verb."

Even could Mr. Collier succeed in finding this word, with the meaning he attaches to it, which I am persuaded he never will, it would be inapplicable. Armado's jargon is alluded to, as what follows evidently shows. He was "a man of fire-new words, that hath a mint of phrases in his brain." We may be assured, therefore, that *planted* was the poet's word, and that the corrector here *improves* upon him in vain.

Ib. A high hope for a low *hearing*

"Theobald," says Mr. C. "congratulated himself on the change of 'heaven' to *having* in this passage. 'A high hope for a low heaven: God grant us patience.' He was most likely wrong."

The corrector's substitution of *hearing* for *heaven* is wrong.

Theobald's correction *having* is much more to the purpose. In 1842 Mr. C. had told us "he was probably right"! Mr. Collier's attempt to support the corrector is unfortunate, for in the passage he quotes, "to hear or forbear *hearing*," that word is a misprint for *laughing*, as the answer of Longaville plainly shows.

SCENE II.

P. 83. The correction of Armado's speech, "Most pretty and *pathetical*" to *poetical*, would spoil the humour of it, by destroying his affected jargon.

ACT III. SCENE I.

P. 85. The same may be said of changing Moth's reply "By my *penny* of observation" to "my *pain* of observation." Which even Mr. Collier himself cannot defend.

P. 87. We may be assured that to change Biron's depreciating description of his mistress from "a *whitely* wanton with a velvet brow" to "a *witty* wanton," must be wrong, for Biron's whole tirade is disparaging, and followed as it is by "with a velvet brow," it can never have been his expression.

ACT IV. SCENE I.

Ib. "The Princess good-humouredly rebukes the Forester for flattering her, and exclaims,—

O, heresy in fair, fit for these days!

A giving hand, though foul, shall have fair praise.

The corrector has it,—

O, heresy in *faith*, fit for these days!"

Thus destroying the antithesis and play upon the word which pervades the whole scene! It is scarcely necessary to mention that by *fair* beauty is meant.

Pp. 87-8. We are favoured with a line of the corrector's composition in Costard's rhyming Soliloquy, which, of course, Mr. Collier accepts as genuine and necessary. So do not I. There is also some busy meddling with Sir Nathaniel's dog-grel, but still more needless. No true admirer of Shakespeare will be satisfied with such barefaced patch-work.

SCENE III.

P. 89. "Two transpositions, one of them of some moment, are pointed out by the corrector: the first occurs in the line where 'night of dew,' (strangely justified by Steevens,) is altered to 'dew of night.' The second is only *thou dost* for 'dost thou,' in the 15th line of the King's sonnet."

And these two transpositions are as *strangely* and *per-*versely printed by Mr. Collier in his edition of Shakespeare!

P. 90. "When Jaquenetta and the Clown enter with Biron's letter, the King, according to all the copies of the play, asks them,—

What present hast thou there?

when he had no reason whatever to think that they had brought any 'present.' The mistake has been the printing of 'present' for *peasant*. Costard was a clown or *peasant*. The corrector points out the blunder,—

What, *peasant*, hast thou there?"

I know not what Mr. Collier's notion of the *clowns* in Shakespeare's dramas may be, but Costard was the *Court-fool*, the "minnow of the King's mirth." The King would certainly not so address him; but, seeing the letter in his hand, may be supposed to ask him,—

What *presentment* hast thou there?

Taking it for a memorial or petition of some kind. The syllable *ment* was most probably omitted by accident at press.

ACT V. SCENE II.

P. 93. "The commentators have been puzzled by the following line in the folios:—

So pertaunt like would I o'ersway his state.

It *turns out* that the disputed word (obviously not understood by any old editor or printer) is purely an error of the press."

The corrector reads :—

So *potently* would I o'ersway his state,

"and it seems scarcely possible to doubt that *it was the word of the poet*, and *for this reason* it is placed in the margin of the corrected folio, 1632."

As I have never seen the corrector's book, I am obliged in self-defence to think it possible that he had seen mine; for in the edition of Shakespeare I gave in 1826 the line stands :—

So *potent-like* would I o'ersway his state.

And having no faith in coincidences, when they are so marvellously repeated hundreds of times, I feel constrained to draw this conclusion. Be it observed, however, that *potent-like* is a nearer approach to the old reading than *potently*, and I cannot but wish the corrector had kept closer to my reading.

P. 94. "Boyet brings word of the intended attack upon the Princess and her Ladies by the King and his Lords :—

Arm, wenches, arm ! encounters mounted are.

But it is not 'encounters' but 'encounterers' that are 'mounted,' and so the old corrector notes."

My own corrected folio has also this *amendment*, if it be one. I however doubt it, and think *encounters* more likely to be right.

"Six lines lower, the Princess, in all ordinary editions, is made to ask :—

What are they
That charge their breath against us ?

"To 'charge their breath' is *nonsense*, says Mr. Collier, and the corrector alters it *most naturally* to,—

What are they
That charge *the breach* against us ?

The Princess carrying on the joke of supposing that she and her Lady are in a state of siege."

Should any one wish to be convinced of the utter impossibility of the corrector having had access to "better authority

than we possess ;" nay, of his utter incapacity to comprehend the poet, I would recommend this example of his skill to their consideration. The *encounters* with which the Ladies are threatened, are *encounters of words*, a *wit combat*. I must give the whole passage:—

Boyet. Prepare, madam, prepare!—
 Arm, wenches, arm! encounters mounted are
 Against your peace: Love doth approach disguis'd
Armed in arguments; you'll be surpris'd:
Muster your wits; stand in your own defence;
 Or hide your heads like cowards, and fly hence.
 Prin. Saint Dennis to Saint Cupid! What are they
 That *charge their breath* against us?

To "charge their breath," says Mr. Collier, "is nonsense"! Yes.—It is such *acute nonsense* that Barrow tells us is "one species of wit." To *charge the breach* would indeed in this place be *sheer nonsense*, and anywhere, I believe, *breaches* are not *charged* but *stormed*.

O that the Poet could witness this attempt to travesty his language, and visit it upon the offenders! This is indeed a specimen of that *infelicitèr audèntia* which must move the indignation of all who admire Shakespeare, and are competent to understand him.

P. 94. Mr. Collier continues, "We do not feel so *confident* respecting the next emendation:—

That in this spleen ridiculous appears,
 To check their folly, passion's solemn tears.

'Solemn tears' may possibly be right; but we do not think it is, *because the corrector erases the word*, and substitutes another in the margin, which certainly better answers the purpose:—

To check their folly, passion's *sudden* tears."

Although this alteration may not, perhaps, be necessary; yet, had I been Mr. Collier, I should have been much more *confident* about it than its predecessors. Another word, "spleen," in this passage, which has escaped the corrector, seems to me a probable misprint. I think we should read,—

That in this *scene* ridiculous appears,
 To check their folly, passion's *sudden* tears.

P. 95. O, poverty in wit! kingly poor flout!

"Of which," says Mr. Collier, "readers have been left to make what sense they could. The old corrector clearly saw no sense in it, and has furnished us with other words so well qualified for the place that we cannot hesitate to approve them. The enemy had been utterly routed and destroyed, and the Princess, in the excess of her delight, breaks out,—

O poverty in wit! *kill'd by pure flout.*"

Now the succeeding line, had it been attended to by the corrector, would have shown him that *kill'd* could not be the misprinted word, for the Princess continues,—

Will they not, think you, hang themselves to-night?

I have no doubt we should read,—

O poverty in wit! *stung by poor flout.*

Stung by, as written, might easily be mistaken for *kingly*.

P. 96. The extreme parts of time extremely forms
All causes to the purpose of his speed.

Thus the old copies. Mr. Collier says this is "a passage hitherto passed over, but which evidently requires the emendation which it has received from the corrector, who thus *sets it right, and renders the sense distinct*: the Princess is on the point of hastily quitting Navarre, on the news of the death of her father, and the King observes,—

The extreme *parting* time *expressly* forms
All causes to the purpose of his speed."

Mr. Collier has forgotten Mr. Field's observations on this passage, in which he approves a *silent* deviation from the first 4to. and folio, made by Mr. Collier, in reading *form* for *forms*; but which last is the true reading. The corrector has not succeeded, in substituting *parting* for *parts of*, as it destroys the personification; and to substitute *expressly* for *extremely* destroys the meaning. The most probable reading is,—

The extreme *haste* of time extremely forms
All causes to the purpose of his speed;
And often, at his very loose, decides
That which long process could not arbitrate.

Parts was an easy misprint for *haste*. The *hasty flight* of time *in the end* "forms all causes to the purpose of his speed," &c.

P. 96. "Another error occurs in the answer of the Princess to the request of the King, that she would not forget his love-suit; the reading has been,—

I understand you not: my griefs are double.

She did not understand him, because her sorrows had deadened her faculties, and the line as *we find* from the manuscript correction in the folio, 1632, *ought to be*,—

I understand you not: my griefs are *dull*."

Specious but incorrect; the error lies in the small word *are*, which is a misprint for *see*. Read,—

I understand you not: my griefs *see* double.

The Princess's griefs were too recent to have *dulled* her wits, but her tears might make her see double. She uses the expression metaphorically, as an evasive answer.

Ib. "Biron then takes up the subject, and when, among other things, he says,—

As love is full of unbecoming strains,
As wanton as a child,

we ought to read *strangeness* for "strains," which is quite consistent with what he adds just afterwards, when he tells us that love is—

Full of *strange* shapes, of habits, and of forms,

instead of '*straying* shapes,' as it is misprinted in the folios. Both these words are altered by the old corrector."

Here the "old corrector" has manifested again his ignorance of the language of Shakespeare, and his unfitness to assume the office of correcting it. *Strains* here signifies wanton, light, unbecoming behaviour.—"Skipping and vain, full of strange shapes, of habits, and of forms," deviations from propriety of conduct; such as Mrs. Ford, in the *Merry Wives of Windsor*, alludes to, when she says of Falstaff, "unless he knew some *strain* in me, he would never have boarded me in this manner." See the note on *Winter's Tale*, Act iii. Sc. 2.

P. 97. The corrector would here again change "*dear* groans" to "*dire* groans;" but *dear* was unquestionably the

Poet's word, for this is not a solitary instance of its use. "Johnson and Malone," says Tooke, "who trusted to their Latin to explain Shakespeare's English, for *dear* and *dearest* would have us read *dire* and *direst*; not knowing that *Dere* and *Dejend* meant *hurt* and *hurting mischief*, and *mischievous*; and that their Latin, *dirus*, is from our Anglo-Saxon *Dere*, which they would expunge."

That the corrector should fall into the error we are not surprised, but that Mr. Collier should advocate the mischievous interference with the Poet's language is not a little surprising.

A MIDSUMMER NIGHT'S DREAM.

AT the opening of this play we have some of those manifold "coincidences" with the corrected text of the variorum editions, which excite no little surprise and some misgiving, but I pass them over, as needing no other notice.

ACT I. SCENE I.

P. 100. The corrector would substitute for Bottom's common colloquial phrase, "and so grow to a point," to "and so go on to appoint." What but the *pruritus emendandi* could induce him to interfere with this passage, which is much better than his substitution, we are at a loss to imagine.

Ib. The same observation will apply to the proposed change of "I will move *storms*" to "I will move *stones*." Bottom had said, "let the audience look to their eyes," and his meaning, in his bombastic style, was, "I will move storms of passion in them, let them look to their eyes."

ACT II. SCENE I.

Ib. The next is a most mischievous piece of meddling with a fine passage full of fancy, as it stands in the old authentic text:—

The cowslips tall her pensioners be;
In their gold coats spots you see:
Those be rubies, fairy favours, &c.

The corrector would have it,

The cowslips *all* her pensioners be ;
In their gold *cups* spots you see.

The passage has reference to the band of gentlemen pensioners, in which Queen Elizabeth took much pride. They were some of the handsomest and *tallest* young men of the best families and fortune, and their dress of remarkable splendour; their coats might well be said to be of gold. Mrs. Quickly's notice of them, as among the suitors of Mrs. Ford, will be remembered: "And yet there has been earls, nay, what is more, *pensioners*." Mr. Collier's objection, that "cowslips are never tall," is a strange one. Drayton, in his *Nymphidia*, thought otherwise, and surely a long stalked cowslip would be well designated by a fairy as *tall*. Thus Drayton:

For the queen a fitting tower,
Quoth he, is that fair *cowslip* flower,—
The *tallest* there that groweth.

Much of a piece with this objection is the notion that "Rubies would be singular decorations for a coat!!" Mr. Collier seems to have no notion of the splendid jewelled dresses of our ancestors. Every one who has imagination enough to follow Shakespeare in his exquisite fanciful imagery, would pronounce this attempt at *improving* upon the Poet, as impertinent and unwarrantable.

P. 102. Love takes the meaning in love's conference.

The corrector changes *conference* to *confidence*, to the utter destruction of the meaning.

The passage evidently means, "Let no suspicion of ill enter thy mind. In the *conversation* of those who are assured of each other's kindness, not *suspicion*, but *love*, takes the meaning."

ACT III. SCENE II.

P. 104. You spend your passion on a mispris'd mood :
I am not guilty of Lysander's blood ;

which the corrector would change to—

You spend your passion *in* a mispris'd *flood*.

This certainly does not add to the force or intelligibility of

the passage. "On a mispris'd mood," is, in a mistaken manner. *On* was frequently used where we should now use *in*.

P. 104. "The conjecture hazarded in note 6," (Mr. C.'s edit. of Shakesp. p. 431,) "that, 'princess of pure white,' ought to be read '*impress* of pure white,' is *confirmed* by the manuscript corrector of the folio, 1632, and the quotation ought in future to stand,—

O, let me kiss

This impress of pure white.

In fact, the use of the word *impress*, in the beginning of the line, naturally led to the word *seal*, at the end of it."

There is no valid reason for the conjecture, and consequently not the slightest ground for the substitution. Mr. Collier's argument is easily answered by a parallel passage in Antony and Cleopatra:—

My playfellow, your *hand*: this *kingly seal*
And plighter of high hearts.

Hanmer's proposal to read "*pureness* of pure white," might probably suggest to some follower that change was necessary, and hence the needless interference with the passage.

ACT IV. SCENE I.

P. 106. Fairies, be gone, and be all ways away.

The corrector here again unnecessarily interferes, and would read, and be *a while* away. Mr. Collier's observation is, that "Titania does not wish her attendants to be permanently, but only temporarily, absent." But Titania only means to tell the attendant fairies to disperse themselves, and watch that no danger may approach. This is the sensible view Theobald takes of the passage; which, but for such meddling, would disturb no reader of the Poet for a moment.

ACT V. SCENE I.

P. 108. That is, hot ice and wonderous strange snow.

The corrector would substitute wond'rous *seething* snow. There is not the slightest necessity for the alteration. The

line is metrical as it is, for wonderous is pronounced as a trisyllable, and we are not always to look for an antithesis. The speech is printed as prose in the folio.

P. 109. Now is the *mural* down between the neighbours.

This is Theobald's rational correction for the misprint *moral* in the old copies. The corrector substitutes *wall*, a very unlikely word to have been misprinted *moral*. The observation of Mr. Collier, that "of *mural*, as a substantive, no instance has been adduced," is of no weight, for the same objection might be made to several other words peculiar to Shakespeare. We have *mure* for *wall* in the Second Part of King Henry IV. Act iv. Sc. 4. That it was in use, however, can hardly be doubted, for Evelyn, in his *Kalendarium Hortense*, speaks of "*mural* fruit-trees." There may have been an equivocal intended. The Poet delights in such equivocal inuendoes.

Now is the *moral* down between the neighbours.

I find, however, that Theobald proposed to read:—

Now is the *mure all* down between the neighbours.

Ib. Mr. Barron Field's reading of *a lion's fell*, for "a lion fell," is a good and legitimate correction, which did not want the *authority* of the corrector to give it currency. But this is one of the "coincidences."

P. 111. The punctuation in the song had long been corrected, and the reading, "Ever shall *it safely* rest," was anticipated by Pope, who reads,—

E'er shall it in safety rest,

which fully answers the purpose.

We have a similar exhortation to the fairies in *The Merry Wives of Windsor*:—

About, about:

Search Windsor Castle, Elves, within and out;
Strew good luck, Ouphes, on every sacred room,
That it may stand to the perpetual doom,
In state as wholesome, as in state 'tis fit,
Worthy the owner, and the owner it.

THE MERCHANT OF VENICE.

P. 113.

ACT I. SCENE II.

PORTIA observes of the Neapolitan Prince and his horse, that "he makes it a great appropriation to his own good parts that he can shoe him himself." "*Appropriation to*" is altered by the corrector to "*approbation of*."

This will hardly obtain the approbation of those who would preserve the Poet's language. *Appropriation to* is equivalent to *addition to* his other accomplishments. I must again repeat that nothing can be concluded from this being the only instance of Shakespeare's use of the word.

ACT II. SCENE II.

P. 115. To make Launcelot Gobbo speak consistently, by changing "*couragious* fiend" into "*contagious* fiend," as the correctors would do, would be to spoil the humour of it. We might as well change, in a future speech, the order of the words in, "you may tell every finger with my ribs." The corrector has no conception of this kind of humour.

SCENE IX.

P. 116. "There is a material *emendation* in the speech of the Prince of Arragon, when commenting on the caskets. The reading has been,—

What many men desire : that many may be meant
By the fool multitude, that choose by show,
Not learning more than the fond eye doth teach ;
Which pries not to th' interior, but, like the martlet,
Builds in the weather.

"The corrector *informs us that the words of the poet* in the fourth line *were*,—

Which *prize* not th' interior, but, like the martlet,
Builds in the weather."

If the corrector does so *inform us*, he ought to have given us better reasons for his substitution than are afforded by his expositor. "Not learning more than the *fond eye* doth teach which *pries* not to the interior," as applied to the fool multi-

tude "*that choose by show*, and like the martlet builds in the weather," is quite satisfactory without over-busy innovation on the old authentic text.

ACT III. SCENE II.

P. 117. I speak too long ; but 'tis to peize the time,
To eke it, and to draw it out at length ;
To stay you from election.

"To *peize* is to weigh, to *poise* ; but the sense wanted is to delay, and that sense we have in the corrector's manuscript, who writes *pause* for *peize*."

To *pause* the time is surely an expression unwarranted, and not more expressive than to *peize* it. The true reading probably is, "but 'tis to *piece* the time, to *eke* it, and to draw it out at length," and thus I find it corrected in my copy of the second folio.

P. 118. Thus ornament is but the guiled shore
To a most dangerous sea, the beauteous scarf
Veiling an Indian beauty ; in a word,
The seeming truth which cunning times put on
To entrap the wisest.

The second folio has *gilded* shore ; this is the way in which *gilded* is generally spelt in the folios. The corrector gives the passage thus :—

"Thus ornament is but the *guiling* shore
To a most dangerous sea, the beauteous scarf
Veiling an Indian : beauty, in a word,
The seeming truth which cunning times put on
To entrap the wisest."

With regard to the first substitution *guiling* for *guiled*, as the poet frequently interchanges the terminations *ed* and *ing*, it is quite unnecessary. The other variation, in the pointing, is no novelty, it occurs in an edition of Shakespeare published by Scott and Webster in 1833, and has been satisfactorily shown to be erroneous and untenable, by a correspondent in *Notes and Queries*, vol. v. p. 483. But Mr. Collier says, "here everything is clear and consistent." I think he will find few converts to his opinion. I have advocated the fol-

lowing reading, but must confess that I should now be disposed to print the passage as it stands in the first folio, with the exception of retaining my correction of *stale* for *pale*, which is unquestionably right.

This ornament is but the *gilded* shore
To a most dangerous sea: the beauteous scarf
Veiling an Indian *gipsy*: in a word,
The seeming truth which cunning times put on
To entrap the wisest. Therefore thou gaudy gold,
Hard food for Midas, I will none of thee:
Nor none of thee, thou *stale* and common drudge
'Tween man and man: but thou, thou meagre lead,
Which rather threat'nest than dost promise aught,
Thy paleness moves me more than eloquence,
And here choose I; joy be the consequence.

Those who are desirous of seeing the arguments pro and con upon the disputed readings of this passage, I must refer to the 5th and 6th volume of Notes and Queries.

P. 118. "Bassanio, descanting on the portrait of Portia, thus expresses his admiration of the eyes:—

How could he see to do them? having made one,
Methinks, it should have power to steal both his,
And leave itself unfurnish'd.

The corrector has it, 'And leave itself *unfinish'd*,' which reads extremely well, if we suppose that the word applies to the portrait, and not to the eye alone. 'Unfurnish'd,' if it refer to the fellow eye, reads awkwardly, and Shakespeare would scarcely have left the expression of what he intended so imperfect."

It is a trite saying that "second thoughts are best." Mr. Collier, in a note on the passage in his edition of Shakespeare, says: "Steevens doubted if Shakespeare's word were not '*unfinish'd*;' but '*unfurnish'd*' would seem to refer to the other eye in the 'counterfeit,' or *portrait*, the one the painter had completed not being furnished with a fellow." I cannot think that Mr. Collier's second thoughts here are his best, and regret that in his zeal for his new acquaintance, the corrector, he should abandon his common sense view of the passage, and become the advocate of a vicious and uncalled

for corruption of the text, which had long since been proposed and rejected.

ACT IV. SCENE I.

P. 119. "We here meet," says Mr. C., "with an emendation which must, in all probability, have been *derived from some good authority ; certainly better than any resorted to for all the printed editions, judging from the result.* The commentators have been at fault respecting an epithet applied by Shylock to a bagpipe :—

As there is no firm reason to be render'd
Why he cannot abide a gaping pig,
Why he, a harmless necessary cat,
Why he, a woollen bagpipe."

Mr. C. proceeds to state, that Hawkins and Steevens proposed the plausible correction *swollen*. "As to the meaning they were right, though wrong as to the word. *Shakespeare's word unquestionably was 'bollen,'* from the Anglo-Saxon, which means *swollen*. He avails himself of it in his *Lucrece*.

Here one, being throng'd, bears back, all boll'n and red.

It was, therefore, a word with which he was well acquainted, and there can be no doubt that in future the passage ought to be so printed."

Now what do we gain by this brilliant discovery, "derived from some good authority?" That Shakespeare was well acquainted with the word *bollen*, and better acquainted with the word *swollen*, that they both signify the same thing; but that one is more obsolete than the other, and was used by the poet in his youthful poem, but that in his dramas he uniformly uses *swollen*, and therefore *bollen* is mightily preferable!

Parturiunt montes, nascitur ridiculus mus.

Let us hear Mr. Collier's argument against either of these readings, "WOOLLEN bagpipe.—This is the reading of every ancient copy; and as we know at this day the bag is usually covered with woollen, the epithet is *perfectly appropriate*, without adopting the alteration of Steevens to *swollen*!"

P. 120. Or even as well use question with the wolf,
The ewe bleat for the lamb: when you behold.

Such is the reading of the folio, 1632. The first folio omits

the words "when you behold." The corrector transposes these words to the beginning of the line. But the reading of the 4to. by Roberts, and some copies of the 4to. by Heyes, adopted in the variorum edition of Shakespeare, is far preferable, and of undisputed authority :

You may as well use question with the wolf,
Why he hath made the ewe bleat for the lamb.

P. 121. "The change of a word in the subsequent passage, seems, if not required, probable :—

If thou tak'st more
Or less than a just pound,—be it so much
As makes it light or heavy in the *balance*.

The usual reading has been 'in the *substance*,' but the addition by the heroine,—

Nay, if the scale do turn
But in the estimation of a hair,

renders it likely that *balance* was the right text."

Why ?—Because the corrector thought he could *improve* Shakespeare's language ! The corrector's substitution would require us to alter *Or* at the commencement of the next line to *By*. And his interference with a perfectly intelligible passage is as impertinent as it is uncalled for.

ACT V. SCENE I.

P. 122. We have here another instance of the busy unwarrantable meddling of the corrector, who had substituted *beasts* for *trees*, in the line,—

Therefore the poet
Did feign that Orpheus drew *trees*, stones, floods, &c.

But he subsequently found that he was wrong, and replaced *trees*. Can we for a moment imagine that he had access to "better authority than we possess ?"

P. 123. The corrector changes *contain* for *retain* in the line :—

Or your own honour to contain the ring.

But *contuin* and *retain* are words used with the same meaning in the poet's time. Thus Bacon, in his *Essays*, 4to. 1627, p. 327: "To *containe* anger from mischiefe, though it take hold of a man, there be two things."

Interference here, therefore, to alter the poet's language was entirely unnecessary.

There are two or three other corrections of a like character, which I pass over, not to tire the patience of the reader.

AS YOU LIKE IT.

P. 125. ACT I. SCENE I.

THE first correction here noticed was suggested nearly a century ago, by Sir W. Blackstone, and was long since adopted by me in my edition of Shakespeare in 1826. "As I remember Adam it was upon this fashion:—He bequeathed me by will but a poor thousand crowns."

This is another of the numerous coincidences.

In the two next instances words were added or omitted without the slightest necessity, merely to satisfy the capricious conceit of the corrector, who thought he could *amend* the language of the poet.

SCENE II.

P. 126. There is another capricious *amendment* of the poet's language, substituting *spot* for *sport*, for which there is not the slightest ground. The gracious mystification of Le Beau by Celia is obvious enough, without interference with the text. The substitution of *shorter* for *taller*, is a less probable amendment than Malone's *smaller*, which much more nearly resembles the old word.

SCENE III.

P. 127. "We are rejoiced to find Coleridge's delicate *conjecture fortified*, or rather *entirely justified*, by the folio, 1632, as amended in manuscript: Celia asks,—

But is all this for your father?

and Rosalind replies, as her answer has *always been printed*,—

No, some of it is for my child's father,

which *turns out* to be an unnecessary piece of coarseness. The passage, as it stands with the change in manuscript, is merely this;—

No, some of it is for my *father's child*."

Can it be possible that Mr. Collier did not know that this judicious transposition was made by Rowe? or that Mr. Knight, among other editors, had the good sense to adopt it; while he himself adhered to the old form of the line! This is another of the corrector's coincidences.

Pp. 127, 128. Here are several other trifling changes of the text proposed, but not one of them can be deemed such improvements as to warrant interference with the old authentic text, which here stands in no need of any of these so-called corrections.

ACT II. SCENE I.

P. 128. Here feel we not the penalty of Adam,
The seasons' difference; as, the icy fang
And churlish chiding of the winter's wind, &c.

The sentence is *improved* by a very small *restoration* by the corrector, who reads,—

"The seasons' difference, *or* the icy fang, &c."

This "restoration" is far from being an "improvement;" *as* stands here for *such as*. The churlish chiding of the winter's wind was one of the differences of the seasons. *But* was substituted for *not* by Theobald. The inclemency of nature and the seasons' difference are manifestly exponents of *the penalty of Adam*—the former unclothed and happy denizen of Eden. These physical inconveniences the Duke admits that he is exposed to in his forest home,—but they are merely physical, and their very harshness favourably contrasts with the smooth flatterers and disingenuous counsellors,—the moral pests of a

court. The passage should be read and pointed thus:—

Here feel we *but* the penalty of Adam,
The seasons' difference; as the icy fang,
And churlish chiding of the winter's wind;
Which when it bites and blows upon my body,
Even till I shrink with cold, I smile and say,—
This is no flattery: these are counsellors
That feelingly persuade me what I am.

SCENE III.

P. 129. Of a diverted blood, and bloody brother.

The corrector would have it,—

“Of a diverted, *proud*, and bloody brother.”

The old reading is much more intelligible than the proposed substitution. “Of a diverted blood,” blood turned out of the course of nature. The affections of consanguinity alienated. That the antithesis is Shakespeare's there can be no doubt, when we remember that he often uses it. Thus, in *Macbeth*, “The near in blood, the nearer bloody;” and in *K. Richard III.* “Nearer in bloody thoughts, and not in blood.”

The next instance of changing, *service* for *favour*, injures the sense, and it is quite uncalled for.

SCENE IV.

P. 130. Mr. Collier himself, in a supplemental note, sees that his corrector was egregiously mistaken in substituting *spake* for *sate* in the line in the speech of Silvius,

Or if thou hast not *spake*, as I do now !!

for, in a future scene, Act iii. Sc. 4, Corin says, that Silvius was *sitting* by him on the turf. Could this be one of the *restorations* “derived from authority unknown to us?”

I shall say nothing of the gratuitous addition of a line in the Clown's answer to Rosalind. We must have better authority for such licence than is yet before us, or indeed than we are likely to get; before it can be for a moment tolerated by any true lover of the poet.

SCENE VII.

P. 131. It is a matter of indifference whether we supply the words *Not to*, as supplied by Theobald, or take the *But to* of the corrector. Mr. Whiter explains the old text satisfactorily, and neither of these additions are absolutely necessary.

Ib. "Lower down, in the same page" (p. 41, Collier's edit.), "occurs another line, which has caused dispute. The printed words in the folio, 1623, are these:—

Till that the weary very means do ebb.

This is indisputably corrupt; and Pope, and nearly all editors after him, altered it as follows:—

Till that the *very* very means do ebb.

This repetition is poor and unlike Shakespeare, and the corrector *gives us*, we may believe, *the poet's words*,—

Till that the very means of *wear* do ebb."

Mr. Collier had, in his edition of Shakespeare, suggested a reading very similar to this. So that here is another singular instance of *coincidence*. Mr. Collier says, "The compositor may have misread *wearie* for 'wearing,' and transposed *very*; and if we consider Jacques to be railing against pride and excess of apparel, the meaning may be that 'the very *wearing* means, or means of wearing fine clothes *do ebb*.'"—

My *authority* whispers me that the poet certainly did not write either "the very *means of wear*" or "the very *wearing means*." But, as is obvious from what is printed in the folios, the old compositor's eye having caught the termination *ie* instead of *er's* from the succeeding word *verie*, he printed,—

Till that the *wearie verie* meanes do ebb,

instead of,—

Till that the *wearer's verie* meanes do ebb,

which the poet had written.

ACT III. SCENE III.

P. 133. "A misprint is met with in the middle of Touch-

stone's speech upon horns, which, we think, has hitherto not been suspected, but the correction of which makes an obscure passage quite clear. It is given in the four folios in these terms :—

“Many a man has good horns and knows no end of them. Well, that is the dowry of his wife: 'tis none of his own getting; horns, even so poor men alone: No, no, the noblest deer hath them as huge as the rascal.”

Malone and others printed, “Horns? even so:—Poor men alone?”

The corrector would have us read, “*Are horns given to poor men alone?*” A very large licence to take with the old text, which may be set right by a much slighter correction of two words only. It appears to me that the printer has mistaken *neuer for* for *euen so*. We should therefore read, in the Clown's soliloquy: “Horns! *never for* poor men alone? No, no, the noblest deer hath them as huge as the rascal.”

The probability of this typographical error, and the effective sense its correction affords, are sufficient to render it, if not doubtless, at least highly probable.

SCENE IV.

P. 134.

Will you sterner be
Than he that dies and lives by bloody drops?

“Silvius is asking Phebe whether she will be more cruel than the common executioner. If we may read *kills* for ‘dies,’ the difficulty upon which ‘the commentators’ have dwelt is at an end. Can *dines* have been the true word?”

Surely Mr. Collier cannot be serious in his last proposition! but I have no wonder he should be dissatisfied with the corrector's *kills*. Nothing more is necessary than the transposition of the words *dies* and *lives*. To live and die by a thing is merely a phrase for, to be constant to it, to persevere in it to the end. And Silvius means to say to Phebe,—

“Will you be sterner than the executioner, whose constant course of life familiarizes him with blood.”

“Whose heart the accustom'd sight of death makes hard.”

altered *occasion*, in the following sentence, to *accusation*,—‘O, that woman that cannot make her fault her husband’s occasion, let her never nurse her child herself, for she will breed it like a fool.’ It is *accusing* in the corrected folio, 1632; *no doubt, Shakespeare’s word*.” Is this another *tolerable guess*, or a happy coincidence? But *accusation* is the more likely word to have been mistaken for *occasion*.

ACT V. SCENE II.

There are two or three more *coincident* corrections in this scene, but as they have been long since admitted into the text, the mention of them would be superfluous, but for the frequent occurrence of such wonderful sympathy between the corrector and those who are supposed to have come after him.

SCENE IV.

P. 138. “A misprinted line in Orlando’s first speech has produced much doubt, and many proposals for emendation. It stands as follows in all the old copies:—

As those that fear they hope, and know they fear.

It seems strange that nobody should yet have suggested the right change; for the mere substitution of *to* for *they*, in the first instance, gives a very intelligible and consistent meaning. The Duke asks if Orlando believes Rosalind can do what she has promised, and Orlando replies:—

I sometimes do believe, and sometimes do not,
As those that fear *to* hope, and know they fear.

He was afraid to hope that she could be as good as her word, and knew that he was afraid.”

This is precisely the exposition Mr. Collier gave of the passage as it stands in the old text, in his edition of Shakespeare, so that in his opinion change was not necessary to elucidate it. But the opinions have been very discordant. I know of at least twelve various readings attempting to *amend* the passage. The following explanation of the old text is by a friend: “As those who are alarmed at their own tendency to be sanguine—(fear that they are harbouring secret hopes which will

lead to disappointment) and are quite aware that they fear. Hope and Fear alternating, they are not quite certain whether they hope, but *fear* they do. They fear, because to hope is imprudent:—they are quite certain that they fear.

Ib. “In the next line but one Rosalind observes,—

Patience once more, whiles our compact is urg’d.

“‘Urg’d’ seems *a word not well adapted* to the place, and the corrector *informs us* that it is another error of the press, and that we ought to read,—

Patience once more, whiles our compact is *heard*;

and then she proceeds, orderly and audibly, to recapitulate to the party the several articles of the compact.”

“*To recapitulate*” certainly, but in recapitulating *to urge* them home to each party to the compact. Rosalind could hardly say, “while our compact *is heard*.” The propriety of the word in the old authentic text is so undoubted, that it seems wonderful any busy meddling emendator should think he could *improve* it.

There are some minor alterations which I pass over, because some of them are superfluous, and others have already been corrected as evident errors; and some verses made to rhyme, obviously with a view to stage effect, according to the fancy of the old players, who liked to make their exit with a couplet, but these would require better authority than that of the corrector to be considered for a moment *improvements* of the text.

THE TAMING OF THE SHREW.

P. 141.

IN the Induction there are some words interpolated which are entirely superfluous.

INDUCTION. SCENE II.

P. 142. Heaven cease this idle humour in your honour.

The corrector strikes out *idle* and inserts *evil*, for what

reason we are at a loss to imagine, except the busy desire of *improving* upon the language of the poet, and a conceit that the corrector could write more correctly than Shakespeare !

“ *Sheer ale*” is altered to “ *Warwickshire ale*,” an unwarrantable licesne, and a very improbable name to have been given to Sly’s liquor. *Sheer ale* was most likely ale which the Tinker had drunk at his own charge on *Sheer Tuesday*, a day of great comfort to the poor from the doles or distribution of clothes, meat and drink, made to them by the rich on that day. But, should this conjecture be unfounded, we may perhaps satisfy ourselves that *Sheer ale* was the name of a pure and potent liquor, as we have *stark beer* for stout and strong beer in Beaumont and Fletcher.

Sly is made to rhyme in the concluding speech by transposition and changing a word ; while all that he says elsewhere is prose !

ACT I. SCENE I.

P. 144. “ Recollecting how many learned hands our great dramatist’s works have passed through, it is wonderful that such a blunder as that we are *enabled now* to point out, should not have been detected and mentioned in print at least a century ago. Our quotation is the same in *all impressions*, ancient and modern :—

Let’s be no stoics nor no stocks, I pray ;
Or so devote to Aristotle’s checks,
As Ovid be an outcast quite abjur’d.

What are ‘Aristotle’s checks ?’ Undoubtedly a misprint for Aristotle’s *Ethics*, and hence the absurd blunder. The line stands *authoritatively* corrected in the margin of the folio, 1632.”

Will it be believed possible that Mr. Collier, who is so well acquainted with the variorum Shakespeare, should not have known that this correction was proposed *nearly a century since* by Sir W. Blackstone, whose note has been since that time properly preserved in subsequent editions ; thus :—“ Tranio is descanting on academical learning, and mentions by name six of the seven liberal sciences. I suspect this to be a misprint, made by some copyist or compositor, for *ethics*. The sense confirms it.”

There is also a note by Steevens, with a quotation from Ben Jonson, confirming the reading! I will merely add, that in the edition I gave of Shakespeare, in 1826, I inserted this undoubted reading in *the text*, and mentioned Sir W. Blackstone's suggestion of it.

In this and the next scene there are unnecessary and unwarranted changes which, for brevity's sake, I pass over. In one case Malone had done all that was necessary.

ACT II. SCENE I.

P. 146. "In the line of Bianca's speech,—

That I disdain; but for these other goods.

Theobald reads *gauds* for 'goods,' but the corrector *tells us* that *gards* or *guards*, in the sense of ornaments, *was our great poet's true word*. It may be so."

Theobald's correction is quite satisfactory, and much more likely to have been "our great poet's true word" than *gards*.

Ib. The substitution of "Her *woman's* qualities" for "Her *wondrous* qualities" is no improvement, and therefore mere wanton interference with the text.

Ib. "The point of Katherine's retort to Petruchio has been lost by an error either of the copyist or of the printer. Petruchio tells her,—

Women are made to bear, and so are you;

to which she replies, as the line has been given since the publication of the second folio,—

No such jade, sir, as you, if me you mean;

thus calling Petruchio a jade; but the point of her reply is, that although a woman and made to bear, she was not such a jade as to bear Petruchio:—

No such jade *to bear* you, if me you mean."

I hope that Mr. Collier does not consider this "emendation" as "*obtained from some better manuscript than that in the hands of the old printer,*" for it is quite wrong. The printer

found in the MS. *loade* and misread it *Iade*. The passage undoubtedly should stand thus :—

Pet. Women are made to bear, and so are you.

Kath. No such *load* as you, sir, if me you mean.

The first folio has not the word *sir*, which was inserted in the second on account of the metre, but is wrongly placed there.

P. 147. There is a clumsy attempt at making the closing couplet of this scene rhyme. The old copy has :—

fathers commonly
Do get their children ; but in this case of wooing
A child shall get a sire, if I fail not of my cunning.

“The corrector,” according to Mr. Collier, “*makes it appear* that, for the purpose of the rhyme, *wooing* ought to be *winning*.”

but in this case of *winning*
A child shall get a sire, if I fail not of my cunning.”

A pretty *rhyme* truly ! Steevens had access to *better authority* when he made the couplet run thus :—

but in this case of wooing
A child shall get a sire ; if I fail not of my *doing*.

ACT III. SCENE I.

Ib. “Lucentio and Hortensio, disguised as a language-master and a musician, quarrel as to precedence in the instruction of Bianca. All editions represent Hortensio’s speech as beginning thus defectively.

But, wrangling pedant, this is
The patroness of heavenly harmony, &c.

The corrector gives ‘But’ as a misprint for the interjection *Tut!* and furnishes two missing words in the following manner :—

Tut! wrangling pedant, *I avouch* this is
The patroness of heavenly harmony, &c.

which is somewhat better than the insignificant mode adopted by Ritson, who only wanted to fill up the line, ‘But, wrangling pedant, *know* this *lady* is,’ &c. There *must have existed* some *original* for *I avouch*.”

We may rationally ask why ? The correction of Sir T.

Hanmer (not Ritson) cited by Mr. Collier, may as well be said to have been derived from some original authority, for the corrector's addition is in no way preferable.

SCENE II.

P. 148. "Biondello's exclamation, as it is given with obvious defectiveness in the early impressions, 'Master, master! news, and such news as you never heard of,' has been amended in various ways; but the manuscript correction in the folio, 1632, differs from all others, *and is doubtless what the poet intended*, viz. 'Master, master! news, and such *old* news as you never heard of.' "

I must say that this is a very disingenuous note. It will hardly be credited that the word *old* was supplied by Rowe, which the reply of Baptista shows to be necessary, and that the only difference between the corrector's reading and that universally adopted, is the place of it in the sentence, certainly not a more effective one. All recent editions read: "Master, master! news, *old* news, and such news as you never heard of." Why the corrector's collocation of the words should be "doubtless what the poet wrote," I am at a loss to imagine! This is only a specimen of *partial coincidence*.

Ib. "Biondello, bringing an account of the arrival of Petruchio and his man Grumio, and of their strange caparisons and appearance, says of the latter, that he wore 'an old hat, and the humour of forty fancies, prick'd in't for a feather.' Warburton and Steevens speculated that 'the humour of forty fancies' was a collection of short popular poems, which Grumio had stuck in his hat by way of ornament. The notion that such was the case is strengthened by the corrector, but he *gives us more than a hint* what was the publication in question, by altering the text as follows:—"An old hat and the *Amours, or Forty Fancies*, prick'd in't for a feather."

Now upon this, "more than a hint," Mr. Collier builds up a strange rhodomontade story that Drayton, who had published some poems under the title of "*Ideas Mirrour, Amours in Quatorzains*, 1594," was alluded to by Shakespeare, and that Drayton had been so annoyed by the reference, that he expunged from the later editions of his "*Matilda*" the praise he had given to Shakespeare in the first impression in 1594!!

Credat Judæus Apella ! Mr. Collier can hardly be serious in his supposition that Drayton alluded to the Lucrece of Shakespeare in these lines, for it will be quite apparent that it must have been a *Drama* to which the allusion is made :—

Lucrece, of whom proud Rome hath boasted long,
Lately revived to live another age,
And here arriv'd to tell of Tarquin's wrong,
Her chaste denial, and the tyrant's rage,
ACTING HER PASSIONS ON OUR STATELY STAGE.

There is as little ground for imagining that the "Humour of forty fancies," so wantonly changed by the corrector to "Amours, or Forty Fancies," thus destroying the *humour* of the passage, could by any possibility allude to Drayton. There is something pleasant in the expression, "the Humour of forty fancies," the spirit of which entirely evaporates in the substitution; and it would require much better authority to induce us to believe they were Shakespeare's words. But Mr. Collier is quite bent upon conjuring up a quarrel between these two illustrious men, and would *now* find an allusion to Drayton in Shakespeare's xxi Sonnet, an idea that he formerly repudiated !

It is grievous to think that, upon *such* assumptions, he, of all men, should originate an idle and entirely unfounded calumny upon two such beings as William Shakespeare and Michael Drayton.

Pp. 150, 151. There are here some minor changes as unimportant as unnecessary, upon which, for brevity's sake, I forbear to remark.

ACT IV. SCENE II.

P. 151. "The word 'Angel' in the following line,—

An ancient Angel coming down a hill,

has produced various conjectural emendations, the one usually adopted being that of Theobald, who proposed to read 'ancient engle;' but we are to recollect that the person spoken of was on foot, and we have no doubt that the word wanting is *ambler*, which we meet with in the margin of the corrected

folio, 1632. As to *engle* or *ingle*, which means a person of weak understanding, how was Biondello to know that 'the Pedant' was so, by merely seeing him walk down the hill? he could see at once that he was an *ambler*. How *ambler* came to be misprinted '*angel*' is a difficulty of perpetual recurrence."

How, indeed! these perpetually recurring innovations on the old authentic text could originate, except in the brain of the over busy "corrector," it would be difficult to conceive. Here his substitution is ridiculous as well as mischievous. Gifford, in a note on Jonson's *Poetaster*, is decidedly in favour of *enghle*, and refers to Gascoigne's "*Supposes*," from which Shakespeare took part of his plot. There Erostrato, the Biondello of Shakespeare, looks out for a person to gull by an idle story, judges *from appearances* that he has found him, and is not deceived:—"At the foot of the hill I met a gentleman, and *as methought by his habits and his looks he should be none of the wisest*." Again,—“This gentleman being, as I guessed at the first, *a man of small sapientia*.” Dulippo (the Lucentio of Shakespeare), as soon as he espies him coming, exclaims, “Is this he? go meet him, by my troth, HE LOOKS LIKE A GOOD SOUL, he that fisheth for him *might be sure to catch a codshead*.” These are the passages (says Gifford) which our great poet had in view; and these, I trust, are more than sufficient to explain why Biondello concludes at first sight, that this “ancient piece of formality” will serve his turn. All this is very true, and is a sufficient refutation of the corrector's stupid substitution. But I will add that it is not necessary to change the reading of the old copy, which is undoubtedly what the poet wrote. AN ANCIENT ANGEL, then, was neither more nor less than the *good soul* of Gascoigne; or, as Cotgrave (often the best commentator on Shakespeare) explains it: “AN OLD ANGEL, by metaphor, a fellow of th' old sound, honest, and worthie stamp: *un angelot a gros escaille*.” One who being honest himself, suspects no guile in others, and is therefore an easy dupe. Thus I illustrated the passage nearly thirty years since, and now gladly avail myself of it to *vindicate* our illustrious bard from threatened mischievous perversion of his language by busy and blundering correctors;

and to show how groundless are the inuendoes of "better authority than we possess."

SCENE IV.

P. 152, 153. There are here again two or three attempts at emendation, one by supplying a word not wanted, and another the substitution of *still* for *so* erroneously repeated, which had been suggested by Ritson long since.

ACT V. SCENE I. II.

P. 153. The change of *haled* to *handled* is a work of supererogation, and the substitution of *gone* for *come*, is much like Rowe's emendation of *done*.

P. 154. "Lucentio's wife, Bianca, not obeying his directions to come to him, he tells her that her refusal,—

Hath cost me five hundred crowns since supper time.

Pope corrected it properly to *one* hundred, and the corrector adopts this reading, and omits the word *Hath* at the commencement of the line."

I read long since,—

The wisdom of your duty, fair Bianca,
Hath cost *one* hundred crowns since supper time.

ALL'S WELL THAT ENDS WELL.

P. 155. ACT I. SCENE I.

THE first of the corrector's operations in this play is to strike out the auxiliary verb in the following sentence. The Countess is speaking of Gerard de Narbonne:—"Whose skill was almost as great as his honesty; had it stretched so far, would have made nature immortal." The corrector reads "Whose skill, almost as great as his honesty." But the error in the old text is more likely to have been one of omission,

than redundant insertion of the verb *was*, and the passage may be rendered much more intelligibly regular, by the mere addition of the letter *t*. Thus:—"Whose skill was almost as great as his honesty; had it stretched so far, 't would have made nature immortal." In the first folio the 't has most probably fallen out at press.

P.155. "In the dissertation on virginity by Parolles, 'ten' is altered to two, which has not been the usual mode of printing the sentence, 'Within *two* years it will make itself two, which is a goodly increase.' This was Steevens's mode of curing the misprint, and, on the whole, it seems preferable to Sir Thomas Hanmer's change of 'two' in the second instance to *ten*, 'Within *ten* years it will make itself *ten*.' Parolles would hardly look forward to so distant a period."

A much more likely amendment of the passage would be to read, "Within *ten months* it will make itself two," which more fully obviates Mr. Collier's objection, and is more in accordance with what follows, "and the principal *not much the worse*."

The two minor additions of "Will you *do* anything with it," and "Not *with* my virginity yet," are not necessary; Helen means to say, "my virginity is not yet old and withered."

P. 156. The corrector would change, without the slightest necessity,—

The mightiest space in fortune nature brings
To join like likes, and kiss like native things,

to—

The mightiest space in *nature fortune* brings.

The disparity is not in the *nature* but in the *fortunes* of Bertram and Helen, and it is to this that the whole tenor of her soliloquy shows she alludes. Such unwarranted and unnecessary perversions of the text are too frequent with this busy meddler, and ought to be strictly guarded against.

SCENE III.

Ib. Here is another unnecessary interpolation of the words "good sooth it was" in the clown's song, which mars it

more than improves it. Mr. Collier would probably say as he does on other similar occasions, "Words would hardly have been inserted in this way without some adequate warrant in the possession of the corrector" !

Pp. 156-7. But the meddler shows that he had no *warrant* for marring the text, by an interference with the clown's speech, which required no such addition. He thus garbles it:—

"One good woman in ten, madam, which is a purifying o' the song and mending o' the sex. Would God would serve the world so all the year! we'd find no fault with the tithe woman, if I were the parson. One in ten, quotha! An we might have a good woman born—but *one*—every blazing star, or at an earthquake, 'twould mend the lottery well."

The first interpolation is impertinent and not at all requisite; the reading *one* for *or* in the old copy is much less to the purpose, and less probable than *on* every blazing star, which is the reading given by me nearly thirty years since. Mr. Collier, in his edition of Shakespeare, adopted the much less likely reading "*ere* every blazing star" !

P. 157. The alteration in the soliloquy of the Countess is specious, but intrusive and uncalled for. The corrector would read:—

By our remembrances of days foregone
Search we out faults—for then we thought them none.

The ordinary reading adheres more closely to the old copy:—

Such were our faults;—*oh* then we thought them none.

The substitution of *oh* for *or* of the old text was the judicious suggestion of Warburton.

P. 158. The change of *manifest* to *manifold* in Helena's speech, describing her father's prescription, is also certainly specious but still not necessary, as the experience of Helen's father was as *manifest* as it was *manifold*.

ACT II. SCENE I.

P. 158. Whether we read *araise* or *upraise* in Lafeu's speech is of little consequence, but why depart from the old authentic text? The word *To* substituted for *And*, at the commencement of the last line, is mere guess work, and does not well supply the deficiency, which Malone more effectively proposed to do by reading,—

To give great Charlemain a pen in's hand,
And *cause him* write to her a love-line.

Pp. 158-9. The reading *fits*, in the last line of Helena's speech, is certainly a more suitable correction of the old corrupt reading *shifts* than Pope's reading *sits*. Mr. Collier had already adopted it from a correction in Lord Ellesmere's first folio. This is another of the numerous surprising *coincidences*.

SCENE III.

P. 160. To change "and *writ* as little beard" to "and *with* as little beard," is wantonly to alter an idiomatic expression common in the poet's age. "Since I first *writ* man" is an expression often occurring.

Ib. My honour's at the stake, which to defeat
I must produce my power.

Theobald, like the corrector, would have substituted "which to defend," but the poet's expression has been well defended by Dr. Farmer and Mr. Tyrwhitt. Shakespeare, as Mr. Collier has himself elsewhere observed, here "uses the word *defeat* in its etymological sense, *defaire*, Fr. to free or disembarass." Why, therefore, now treat it as *an error of the press*, without the least occasion?

Ib. "You are more saucy with lords and honourable personages, than the commission of your birth and virtue gives you heraldry."

"Malone altered the places of 'commission' and 'heraldry' without any improvement, and without being aware that 'commission' was merely a blunder for *condition*: 'than the *condition* of your birth and virtue gives you heraldry,' is *the true reading* supplied by the corrector."

in the imagination of the corrector. It must be confessed that the passage as it stands in the old copies is obscure, and not easily explained. Perhaps we might read:—

The fellow has a deal of that too much
Which *fouls* him much to have.

Or—

Which *soils* him much to have.

Both words are used by Shakespeare in the sense required here.

Ib. O you leaden messengers,
That ride upon the violent speed of fire,
Fly with false aim; move the still peering air,
That sings with piercing, do not touch my lord! &c.

The corrector would read *volant* for “violent,” and *wound* for “move.” Malone corrected “still peering” to *still-piecing*, and the corrector adopts this reading. To substitute *volant* would be to depart from Shakespeare’s idea: *violent* is much more expressive of the motion of *gun shot*, and we have elsewhere *violent* swiftness, and *violent* motion. To *wound* the air for to *move* it, would be a very questionable alteration; and these innovations, like many others of the corrector, are uncalled for.

ACT IV. SCENE II.

P. 163. If the quick fire of youth light not your mind,
You are no maiden, but a monument:
When you are dead, you should be such a one
As you are now, for you are cold and stern.

“Steevens,” says Mr. Collier, “seems to have had a notion that ‘stern’ was not the right word, but he did not know what to put instead of it. Bertram complains that Diana is not ‘a maiden, but a monument,’ and the corrector explains how she was a monument,—‘For you are cold and *stone*.’”

It is well for Mr. Collier that Steevens has not to deal with his misrepresentation. Malone having said that Shakespeare “had in his thoughts some of the stern monumental figures by the rude sculptors of his own time,” Steevens adds, “I believe the epithet *stern* refers only to the severity often impressed

by death on features which in their animated state were of a placid turn."

The corrector seems to have cherished the idea he has here, for he has treated us with an erroneous line of his invention in *The Winter's Tale*, Act v. Scene 3, where he makes Leonato say,—

"I am but dead stone, looking upon stone,"

and yet it is a living and breathing figure he was looking on, of which Leonato immediately afterward says, "would you not deem it breath'd, and that those veins did verily bear blood." So much for the "authority" of this interpolator!

P. 164. "The seven lines in Diana's speech which begin 'What is not holy,' and end, 'That I will work against him,' are erased in the corrected folio, perhaps as *difficult to be understood*, and Johnson and others have admitted themselves to be 'at a loss' for the meaning."

But why, if the corrector had access to "better authority than we possess," as Mr. Collier would lead us to suppose, did he not avail himself of it?

I trust it will not be deemed temerity if I attempt what the corrector shunned. The passage stands thus in the folios:—

What is not holy, that we swear not by,
But take the high'st to witness: then pray you tell me,
If I should sweare by Jove's great attributes
I lov'd you dearly, would you believe my oaths,
When I did love you ill? This has no holding
To swear by him whom I protest to love
That I will work against him.

I must cite Mr. Collier's own comment on the three last lines. "These lines have not been understood on account of the inversion: 'to swear by him' is to swear by Jove previously mentioned; and the meaning seems evident when we read the passage thus:—'This has no holding, to swear by him [*i. e.* Jove] that I will work against him whom I profess to love.'" The exposition seems to me at least as obscure as the passage thus expounded. I read:—

What is not holy, that we swear not by,
But take the highest to witness: Then pray you tell me,

If I should swear by Jove's great attributes,
 I lov'd you dearly, would you believe my oaths
 When I did love you ill? This has no holding,
 To swear by him, *when* I protest to Love
 That I will work against him.

The slight change I have made of *when* for *whom* gives us a clear sense. Diana refers to Bertram's *double vow*, his marriage vow, and the subsequent vow, or *protest* he had made not to keep it. If I should swear by Jove I loved you dearly, would you believe my oath when I loved you ill? This has no consistency, to swear by him [*i.e.* Jove] *when* secretly I protest to Love that, I will work against *him* [*i.e.* Jove] by not keeping the oath I have taken to him. Bertram's previous speech,—

do not strive against my vows,
 I was compell'd to her; but I love thee
 By Love's own sweet constraint,—

clearly indicates that this is the true meaning of the passage.

In the "Passionate Pilgrim" we have almost Bertram's argument:—

If Love make me forsworn, how shall I swear to love?
 O, never faith could hold, if not to beauty vowed.

Compare also the poet's 152nd Sonnet.

P. 164. "The following passage, as it is printed in all the old editions, has caused much vexation. Diana is speaking to Bertram, who is doing his utmost to make his suit acceptable to her:—

I see, that men make ropes in such a scarre,
 That we'll forsake ourselves.

Rowe reads:—

I see that men make *hopes* in such *affairs*,
 That we'll forsake ourselves.

"Malone adopted *hopes* from Rowe, and substituted 'in such a scene' for 'in such a scarre.' The corrector appears to have detected the real misprint, and the correction *makes it evident* that Diana intends to say, that when men endeavour to seduce women from virtue, they indulge hopes that the

weaker sex, thus assailed, will abandon themselves 'in such a suit,' and submit to importunity :—

I see, that men make *hopes* in such a *suit*,
That we'll forsake ourselves.

"Thus *we find* that *hopes* (as Rowe supposed) had been misprinted 'ropes,' and that *suit* (often spelt *suite* of old) had been misprinted 'scarre.' With these two errors set right, the meaning of the poet seems ascertained."

The correction of *hopes* for *ropes* by Rowe is legitimate, because an easy typographical error; but so large a departure from the form of the old word as *suit* for *scarre* is inadmissible, without much better reasons than are here given for its adoption. But it is not necessary to change the word *scarre* at all; it here signifies any surprise or alarm, and what we should now write *a scare*. Shakespeare has used the same orthography of the participle *scarr'd* for *scar'd* in *Coriolanus*, and in *The Winter's Tale*. In *Palsgrave*, both the noun and verb are written *Scarre*, and *Minsheu* has it "*to scarre*, G. Ahurir." There can be no doubt that the word had then the broad sound it still retains in the north. *Jamieson* tells us that it was so pronounced, and used to signify "whatever causes alarm."

P. 164.

You have won

A wife of me, although my hope be done.

The corrector erases "done" and inserts *none*.

Mr. Collier's observation is singular. "We may take it for granted, perhaps, that the original word was *none*; but here, as in some former cases, it may be thought, on any other account, a matter of indifference"!

It is not "a matter of indifference" thus wantonly to tamper with the poet's language.

SCENE III.

P. 165. "Is it not meant damnable in us to be trumpeters of our unlawful intents." The corrector reads "*most damnable*." A reading which *Malone* says he also once thought of adopting; but that he was afterwards convinced that no change was necessary. Adjectives are often used as adverbs

by Shakespeare and his cotemporaries. Malone also shows that "company," which the corrector would change for *companion*, is right: we have *companies* for *companion* in K. Henry V.

These are more coincidences.

P. 166.

We must away ;

Our waggon is prepar'd, and time revives us.

"Johnson (says Mr. Collier) suggests *invites* as the proper word; but the corrector *informs us* that 'revives' is an error for *reviles*; the time found fault with Helena and her companions for delay."

It is disingenuous in Mr. Collier not to tell us that Steevens also suggests "time *reviles us*," i. e. reproaches us for wasting it, "might be Shakespeare's word." But the corrector must be made to appear the originator of the correction he adopts.

I incline to think that Warburton was right, and that we should read "time *revies us*," that is, *challenges us*. To *vie* and to *revie* were terms used at various games, and became familiar words for any other species of *challenge*. Shakespeare has used to *vie* several times in this sense. The reader may consult with advantage a note in Gifford's Ben Jonson, vol. i. p. 106; "time *reviles us*," does not seem to be so pertinent a phrase, and *revies* might easily be mistaken for *revives*.

Ib.

Yet I pray you :

But with the word the time will bring on Summer.

Here the corrector would substitute *world* for *word*, a change that does not at all improve the sense of the passage, which is undoubtedly corrupt; and has been most admirably corrected by Sir W. Blackstone. He would read—

Yet I *fray* you

But with the word : the time will bring on Summer,
When briars shall have leaves as well as thorns,
And be as sweet as sharp.

The sense will then be, "I only frighten you by mentioning the word *suffer*; for a short time will bring on the season of happiness and delight."

SCENE V.

P. 166. How the corrector could think of reading "*pot-herbs*" one is at a loss to imagine; for what the Clown has said naturally leads to Rowe's correction "*salad* herbs." The correction of *maine* to *name* is also Rowe's.

The substitution of *place* for *pace* in the Countess's description of the Clown was suggested by Tyrwhitt, but would be a very doubtful improvement. *Pace* is perfectly intelligible. I pass over adoptions of readings already received, which forms so large a portion of the corrector's labours, as to throw a doubt over the possibility of such numerous reiterated coincidences. I shall only contrast Mr. Collier with himself in the next note.

ACT V. SCENE III.

P. 167. "The alteration of *blaze* for 'blade' in the line,

Natural rebellion, done in the blade of youth,

of the old copies, is confirmed by a manuscript marginal note in the folio, 1632. Theobald was the first *judiciously* to substitute *blaze*."

In Mr. Collier's edition of Shakespeare we have these words—"done i' the **BLADE** of youth," i. e. as Johnson says, "the spring of early life;" and since the sense is very intelligible, we adhere to the old text, as it stands in all editions anterior to that of Theobald. Malone and Steevens adopted the *corrupted reading* "*blaze*," which could hardly have been an error of the press"!

Was the corrector *judicious* in following the "*corrupted reading*" of Theobald? which Mr. Collier thinks *injudicious* in others; and *restores* "*blade*" in his own edition!

P. 168. "The conclusion of the speech as it stands in the old impressions,—

Such a ring as this,
The last that ere I took her leave at court,
I saw upon her finger.

runs much more intelligibly as follows,—

Such a ring as this,
The last *time ere she* took her leave at court,
I saw upon her finger.

“Rowe proposed *she*,” says Mr. Collier.

Rowe did more, he read, “The last *that e’er she*,”—leaving *time* to be understood; which now, with wonderful coincidence to Mr. Collier’s suggestion, is given at full by the corrector.

P. 169. “The line in Bertram’s explanation how Diana obtained the ring from him,—

“Her insuit coming with her modern grace,

has been supposed to refer to her *solicitation* for the ring; but the words ‘insuite comming’ as they are spelt in the folio, 1623, (the folio, 1632, omits the final *e*) are merely misprinted; and *on the evidence* of the manuscript corrector, as well as common-sense, we must print the passage hereafter,—

“Her *infinite cunning* with her modern grace,
Subdued me to her rate.

This appears to be one of the instances in which a gross blunder was occasioned, in part by the mishearing of the old scribe, and in part by the carelessness of the old printer. The sagacity of the late Mr. Sidney Walker hit upon this most excellent emendation. See *Athenæum*, 17th April, 1852.”

This is indeed a wonderful instance of coincidence! It was well for Mr. Walker’s memory that his claim to be the originator of this acute rectification of a typographical error, preceded the publication of Mr. Collier’s volume. Why “the evidence of the manuscript-corrector” should be necessary to the admission of this self-evident correction I cannot imagine. Common sense would at once decide in its favour, and for my own part I should sooner rely on the “sagacity” of Mr. Walker than on that of one who has blundered egregiously, if *all* that we find in Mr. Collier’s volume is to be considered the work of one hand or head. But this I think improbable if not impossible.

TWELFTH NIGHT.

P. 171. ACT I. SCENE I.

“**A**N AUTHORITY has been long wanted for the word *south* (in preference to ‘sound’ of all editions until Pope’s time) in the passage:—

O! it came o’er my ear like the sweet *south*,
That breathes upon a bank of violets.

The corrector *supplies that authority.*”

I hold Pope in matters of tasteful emendation a *much better authority* than the corrector has manifested himself to be, although Pope also sometimes indulged too much licence. This is another coincidence.

SCENE III. IV. V.

P. 172. There are here again several minute corrections, some of which have long since been made in the text, and none of them require notice.

P. 173. “The expression, ‘Such a one I was this present’ has excited much comment, editors not exactly knowing what to make of it. The manuscript corrector *says that we ought to read*, ‘Such a one I *am at* this present,’ which, bearing in mind that Olivia unveils at the instant, is reasonable.”

The substitution of *I am at* for “I was” is a violent innovation, and very unsatisfactory. Mr. Collier has wisely doubted whether the old reading might not stand, notwithstanding the *authority* of the corrector. The passage might be made more intelligible by a very slight addition: I think we should read,

“Such a one I was *as* this presents.”

ACT II. SCENE I.

“Sebastian is speaking of his reputed likeness to his sister:

“A lady, sir, though it was said she much resembled me, was yet of many accounted beautiful: but, though I could not, with such estimable wonder, overfar believe that, yet thus far I will boldly publish her, &c.

“It is not surprising that the commentators should have been

at strife regarding the meaning of this passage; and Warburton was so *gravelled* by it, that he felt obliged to omit the words 'with such estimable wonder' as a player's interpolation. This is a very ready way of overcoming any obstacle. It certainly is difficult to account for the gross misprints in the above short sentence; but they are distinctly pointed out by the corrector *in his own clear and accurate manner*; and when we read the words he has substituted for those of the received text, *we see at once that he could not be mistaken*. Sebastian modestly denies that he much resembled his beautiful lost sister, observing,—

"A lady, sir, though it was said she much resembled me, was yet of many accounted beautiful; but, though I could not with *self-estimation wander so far to* believe that, yet thus far I will boldly publish her, &c.

"May we conclude that this new and *self-evident* improvement of the absurd old reading was *derived from some original source*, perhaps from *some better manuscript* than that employed by the old printer. Such an emendation could hardly be the result of mere guess-work."

Why not? Here is a much better rectification of the passage that does not pretend to be anything more; for the corrector of my second folio makes no pretension to any other *authority* than his own conjecture. And yet I think it will not be denied that his emendation is more "clear and accurate," and does less violence to the old reading than the "self-evident" one of Mr. Collier's annotator.

"A lady, sir, though it was said she much resembled me, was yet of many accounted beautiful; but though I could not, with such *estimators, wander overfar to* believe that, yet thus far I will boldly publish her," &c.

Here the only addition to the old text is the small word *to*; changing the termination *ble* to *tors*, and *o* to *a*, in the two words *estimable* and *wonder*, a trifling innovation when compared to the sweeping one Mr. Collier advocates. We find the corrector sometimes guilty of overcoming difficulties in the "very ready way" attributed to Warburton, but more frequently sinning by unwarrantable interpolation.

SCENE III.

P. 174. "We meet here with a *welcome addition* to the text where it cannot be doubted that something is wanting. One of the speeches of Sir Andrew has hitherto only terminated with a hyphen, showing that even the conclusion of a word has been carelessly omitted in the old copies: in modern editions the hyphen has been elongated, as if the knight had been interrupted by the Clown, and not allowed to finish his sentence. In the first and other folios, this part of the dialogue stands exactly as follows:—

Sir To. Come on: there is sixpence for you; let's have a song.

Sir An. There's a testril of me, too: if one knight gave a-

Clo. Would you have a love-song, or a song of good life?

"The elongation of the hyphen in modern editions, has made Sir Andrew's speech of course appear thus, but it is a misrepresentation of the originals:—

Sir An. There's a testril of me too: if one knight give a——

"Now, what ought to be the text, according to the *addition* made to it by interlineation in the corrected copy of the folio, 1632?—We give the speech, to the minutest particular, in the form in which it appears, partly in print, and partly in the hand-writing of the old corrector, marking the latter by Italic type:—

Sir An. There's a testrill of me too: if one knight give a- way sixe pence so will I give an other: go to, a song.

"Unless, therefore, the corrector *invented* this termination of an unfinished sentence, *he must have obtained it from some accurate and authentic source.*"

I have shown pretty clearly the impossibility of the corrector having had any "authentic source" for some of his misdeeds, so that I give him credit here for the *invention*. But his addition is an improbable one, which I cannot hail as *welcome*; and what would fully answer all the purposes of filling up the hiatus, should it be thought necessary, would be to complete the sentence thus:

Sir An. "There's a testril of me too: if one knight give *another should*.

This avoids supplying too many words to the poet, which is always extremely delicate and dangerous ground. There is a considerable degree of self sufficiency in the individual who ventures to assume that he can divine what he would have written !

P. 175. We have here again an impertinent and uncalled for alteration in the Clown's Song of the words "*stay and hear,*" to "*stay for here.*"

SCENE V.

P. 176. The change of "*humour of state,*" to "*honour of state*" in Malvolio's soliloquy is a very doubtful interference with the old text ; and certainly the former word is more in keeping with the usual language of Shakespeare, not to say of Malvolio, and is therefore unnecessary meddling.

P. 176.* "*Fabian is enforcing silence in order that Malvolio, while they are watching him, may not discover them, and says in the folio, 1623, 'Though our silence be drawn from us with cars, yet peace !' The folio, 1632, prints 'cars' cares, and many proposals have been made to alter 'cars' to cables, carts, &c. ; but 'with cars' turns out to be an error of the press for by th' ears, or by the ears, and the meaning is perfectly clear when we read, 'Though our silence be drawn from us by th' ears, yet peace !' "*"

A most improbable phrase, and one which, in such a case, the poet could not have used ; and what resemblance, supposing it to be an error of the press, has *with cars* to *by th' ears* ? There seems to me good reason to think that we should read "*Though our silence be drawn from us with tears, yet peace !*" Their risible faculties were so excited by the ridiculous conduct of Malvolio, that to suppress loud laughter brought tears into their eyes—i. e. they laughed till they cried in the effort to suppress it, in the endeavour to stifle its audible expression. I give this as the most likely solution of the press error, in which the *t* had been accidentally omitted. That Mr. Collier, in a note on the passage in his edition of Shakespeare, had suggested *ears* for *cars* is another most remarkable instance of coincidence.

ACT III.

It may be useful here to cite a passage at the opening of this Act, with Mr. Collier's note upon it, as it may serve to explain some of the singular misconceptions of similar humorous passages, in his recent book, which the intelligent reader might otherwise be at a loss to account for :—

Enter Viola, and Clown.

Vio. Save thee, friend, and thy music. Dost thou live by thy tabor?

Clo. No; Sir, I live by the church.

Vio. Art thou a churchman?

Clo. No such matter, Sir: I do live by the church; for I do live by my house, and my house doth stand by the church.

Vio. So thou may'st say, the king lives by a beggar, if a beggar dwell near him: or the church stands by the tabor, if thy tabor stand by the church.

In his edition of Shakespeare, vol. iii. p. 372, Mr. Collier has the following note:—"Dost thou live by thy tabor? Theatrical fools often appeared with a tabor, and in the representation of Tarlton (see the Bridgewater Catalogue, p. 300), he is furnished with one. The clown's reply, 'No, sir, I live by the church,' is not intelligible, if we do not suppose him to have wilfully misunderstood Viola to ask whether he lived near the sign of the tabor, which might either be a music-shop or a tavern."!!!

We can now comprehend the sympathetic support Mr. Collier gives to the corrector's attempts to get rid of similar passages of playful banter, which he had not capacity to understand!

SCENE I.

P. 177. The suggestion of *not* for *and* in Viola's speech had already been made by Johnson.

Of the next proposed substitution of *shamefac'd* for "shameful," although the corrector *tells us* it is "the poet's original language," Mr. Collier says, "The fitness of this emendation seems disputable."!

SCENE III.

The old copy reads in Sebastian's speech :—

And thanks : and ever oft good turns,
Are shuffled off with such incurrent pay.

The corrector would have it :—

And thanks, *still thanks* ; and *very* oft good turns
Are shuffled off with such incurrent pay.

Steevens's reading with a much less violent departure from the old text is far superior,

And thanks, and ever thanks : Often good turns
Are shuffled off with such uncurrent pay.

SCENE IV.

P. 178. "The moment the following misprint is pointed out it will probably be admitted. Antonio, seized by the officers, appeals to Viola, thinking her Sebastian, and to his grief and disappointment is repelled as a stranger. He then reproaches the supposed Sebastian with the services he had rendered to him, and with the affection he had borne him, adding these lines,—

And to his image, which, methought, did promise
Most venerable worth, did I devotion.

"The corrector places the letters in the margin, which convert 'venerable' (an epithet hardly applicable to persons like Viola or Sebastian) to *veritable*."

The word *devotion* would at once determine that *venerable* was the poet's word. Mr. Collier himself is constrained to admit that "'venerable,' in a certain sense, answers the author's purpose."—But strangely adds, "*though his own word must have been veritable*." !!!

ACT IV. SCENE I.

P. 179. To change "this *great lubber* the world" to "*lubberly* world," is at least supererogation. The personification adds to the humour, and was evidently intended.

SCENE II.

P. 179. The adoption of *drivel* instead of *devil*, as Farmer and Steevens had done, was judicious, and is one more of the myriad of coincidences.

ACT V. SCENE I.

Ib. "For 'The triplex, sir, is a good tripping measure,' said by the Clown when he wishes the Duke to give him a third piece of money, the manuscript-corrector gives 'the *triplet*,' the allusion apparently being to the *triplet*, or triple mode of rhyming in poetry."

The Clown in this play is musical, witness his songs and his tabor, and he uses musical phrases correctly. The "triplex (i. e. tempus triplex) is a good measure" counted like the bells of St. Bennet's 1, 2, 3. But it is incorrect to say a *triplet* is a measure; it is only part of a measure, and may be part of a measure in Common Time as well as Triple. The substitution therefore would convert a proper word to one that is erroneous, and this is another instance of impertinent interference.

P. 180. "The resemblance in sound between *true* and 'drew,' may have misled the copyist of this play in the second of the following lines:—

So comes it, lady, you have been mistook;
But nature to her bias drew in that.

The old corrector converts 'drew' into *true*, by merely striking out *d*, and inserting *t* in the margin; nature was *true* to her bias, although Olivia had been mistaken in supposing herself contracted to Viola."

Surely DREW is the better word as applied to *bias*, which may be anything but a *true* inclination: and we see that in Olivia's case it is peculiarly applicable, she was *drawn* toward Viola on account of her resemblance to her brother. What could possibly be the motive for interference here? It will not do to plead better authority.

Ib. "The Duke, sending for Malvolio, checks himself,—

And yet, alas, now I remember me,
They say, poor gentleman, he is distract.
A most extracting frenzy of my own
From my remembrance clearly banish'd his.

"The printer of the folio, 1632, converted 'extracting,' which could hardly be right, into *exacting*, which is more wrong; for the corrector of that edition *informs us* that *exacting* ought to be *distracting*, inasmuch as the Duke is representing himself as in the same condition with Malvolio. Malone persuaded himself that 'extracting' was Shakespeare's word, but here we have *strong evidence* to the contrary."

It is not the *Duke* but *Olivia* who says this. The reading of the first folio, *extracting*, gives the appropriate sense of *absorbing*, and therefore should not be disturbed, it is as well suited to the context as *distracting*.

P. 181. The next two alterations of *thou* for *then*, and *pre-supposed* for *preimposed*, are not at all required; and the old text is quite satisfactory, although Mr. Collier pronounces the latter to be "little less than nonsense." From the dissimilarity of the words it could hardly be a misprint. *Pre-supposed* signifies previously *passed off* upon you in the supposititious letter; by which Malvolio had been deceived.

Ib. "Olivia adds insult to injury when she thus laments Malvolio's ill-treatment:—

Alas, poor fool, how have they baffled thee!"

The corrector would substitute *soul* for *fool*; but *fool* was much more likely to have been the word used by Olivia. In the *Two Gentlemen of Verona*, Act iv. Sc. 4, Julia says of her Proteus: "Alas, poor fool! why do I pity him, that with his very heart despiseth me?" In either case, it is rather an expression of commiseration than contempt.

Ib. For the addition of the pronoun *I* in the song, we ought no doubt to be grateful, although those who had corrected the other errors did not deem the omission of importance.

WINTER'S TALE.

P. 183.

ACT I. SCENE I.

THE first "important correction" inserts the word *so*, and puts *gifts* in the plural, in a speech of Camillo's. The *so* is not wanted, and *gifts* is the reading of the first folio, and of all modern editions.

SCENE II.

Ib.

That may blow

No sneaping winds at home, to make us say,
 "This is put forth too truly."

“The allusion,” says Mr. Collier, “seems unquestionably to be to the putting forth of buds or blooms in spring, when they may be cut off by ‘sneaping’ or nipping winds; and the alteration of ‘truly’ to *early*, as we find it in the corrected folio, 1632, seems to remove great part of the difficulty; there is also an emendation at the commencement, which renders the whole intelligible; we there read as follows:—

May there blow

No sneaping winds at home, to make us say,
'This is put forth too *early*.'

“At all events, the above is not ‘nonsense,’ which Warburton calls the original, as first printed in the folio, 1623.”

In the first place, to alter "That" to *May there*, is a most unwarrantable license and departure from the poet's language. *That*, as Farmer has shown, is used as an apostrophe for *Oh! that*: "This is put forth too truly," refers to what he has just said, "I am questioned by my fears." The obvious sense of the passage, *which wants no alteration*, is "My fears made me doubtful of what may happen in my absence: Oh that nothing sinister may occur to make me say—'I had too good reason for my fears.'"

P. 184. The correction of "What lady *she* her lord," to "What lady *should* her lord," is indisputable, and had been

judiciously adopted by Mr. Collier in his edition. This, therefore, is another *coincidence*.

P. 184. You may ride's
 With one soft kiss a thousand furlongs, ere
 With spur we heat an acre. But to the goal:—
 My last good deed was to entreat his stay:
 What was my first?

The corrector would read,

 With spur *we clear* an acre. But to the *good*: &c.

It is evident that the poet here had *a race* in his mind, and he uses *heat*, for to run a heat over an acre as in a race. The word *goal*, which the corrector would so wantonly change to *good*, is in keeping with the rest of the speech; *but to the goal*, signifies but to the end or purpose of my question. The corrector's interference rather mars than improves the passage.

P. 185. But were they false
 As o'er-dyed blacks, as wind, as waters.

The corrector would read—As *our dead* blacks.

It would require much stronger *authority* than we at present possess, to induce us to adopt this reading, which could hardly be a misprint or a mishearing. One would think it had been suggested by Steevens, who has adduced a passage from "The Old Law" of Massinger, which might be cited in its favour. But "*o'er-dyed blacks*" may be used figuratively, for *mourning put on* as an outward show of grief, when there was none in the heart. Thus Hamlet, "'Tis not alone my *inky cloak*, good mother, nor customary suits of *solemn black*.—But I have that within, which passeth show."

P. 186. Good expedition be my friend, and comfort
 The gracious queen, part of his theme, but nothing
 Of his ill-ta'en suspicion.

The corrector would read,

 Good expedition be my friend: *heaven* comfort
 The gracious queen, part of his *dream*, but nothing
 Of his ill-ta'en suspicion.

Perhaps the passage would require no other correction

than to read *God* instead of *and*, in the first line. The suggestions of the corrector depart too widely from the old text. The passage, as it stands there, will bear the following interpretation: "Good expedition be my friend, and *may my absence* bring comfort to the gracious queen, who is part of his theme, but who knows nothing, is entirely guiltless of that which he unjustly suspects."

ACT II. SCENE I.

P. 187.

If it prove
She's otherwise, I'll keep my stables where
I lodge my wife.

The corrector would read, "I'll keep me *stable*." Surely the words, "I'll go in couples with her," would show that *stables*, where the dog-kennel would also be, is the true word. This, however, is another extraordinary *coincidence* with the suggestion made by Mr. Collier, in a note to his edition of Shakespeare; and when we see that the improbable word *lamback*, also suggested by Mr. Collier, is likewise *confirmed* by the corrector, our surprise at such a marvellous jumping of wits is increased tenfold !

SCENE II.

Ib. "When Paulina, in the subsequent exclamation, speaks of the 'dangerous unsafe lunes i' the king,' it is *mere tautology*, for what is 'dangerous' is evidently 'unsafe.' By 'lunes,' Shakespeare means fits of distraction, and when the old corrector *directs us* to read, instead of 'unsafe,' *unsane*,—

These dangerous *unsane* lunes i' the King, beshrew them,—
we must at once admit the value of the emendation."

I think we should be *unsane* if we did ! *lunes* are fits of insanity. So we are to read "*unsane insanity*," to avoid what Mr. Collier thinks is 'mere tautology.' !!

ACT. III. SCENE II.

P. 188.

Since he came,

With what encounter so uncurrent I
Have strain'd, t' appear thus.

“ Few passages in this play,” says Mr. Collier, “ have occasioned more notes than this, in Hermione’s address. She is alluding to the visit of Polixenes, out of which, by some ‘ uncurrent encounter,’ or unjustifiable meeting, the present accusation had grown. The difficulty has chiefly arisen out of the word *strain’d*, for which the corrector writes *stray’d*; and it seems to clear away much of the difficulty. Hermione was charged with having *strayed* from her duty by an ‘ uncurrent encounter’ with Polixenes, and she inquires where and how it had happened, in order to justify her appearance before the court. Perhaps the meaning would be still clearer, had the whole been put interrogatively, ‘ Have I *stray’d*,’ ” &c.

This is a most unwarrantable attempt to *improve* upon the poet. But the corrector, as well as Mr. Collier, manifest how little they comprehend his language. Let us cite him as a witness against them:—He uses to *strain* for “ to behave wantonly, lightly, or unbecomingly.” Thus, in *The Merry Wives of Windsor*, Mrs. Page says of Falstaff, “ Unless he knew some *strain* in me, he would never have boarded me in this manner.” And, in *Love’s Labour’s Lost*, Biron says, “ Love is full of unbefitting *strains*; all wanton as a child.” Where Mr. Collier’s corrector has again shown his ignorance of the true language of the poet, by substituting *strayings* for *strains*, to the entire destruction of the sense of the passage! And yet we are to believe that he had access to “ better authority than we possess”!

P. 189.

What’s gone, and what’s past help,
Should be past grief: do not receive affliction
At my petition, I beseech you; rather,
Let me be punish’d, that have minded you
Of what you should forget.

Here, says Mr. Collier, “ Paulina begins to repent the cruel recapitulation she has previously made of the consequences of the King’s conduct to his dead wife, son, &c. Now, what can here be the meaning of the words, ‘ at my petition?’ It is merely an error of the press, or of the copyist.—The corrector of the folio, 1632, striking out ‘ my,’ and inserting *re* before ‘ petition,’ makes the sentence stand thus:

Do not receive affliction
At *repetition*, I beseech you,—

“in other words, ‘Do not allow my repetition of the fatal results of your jealousy to afflict you.’ Nothing can surely be plainer, or more pertinent.”

The corrector, seeing something wrong, has here again exercised his usual license by *omission* and alteration; but although the word “petition” is very possibly wrong, there is no necessity to omit “my.” *Petition* has most probably been misprinted for *relation*. It is not *repetition* that Paulina makes, but a *RELATION* of circumstances from which Leontes has received affliction. We should perhaps read:—

Do not receive affliction
At my *relation*, I beseech you.

SCENE III.

P. 190. I never saw a vessel of like sorrow,
So fill'd, and so becoming.

The corrector would read, “So fill'd, and so o'er-running.” A very improbable misprint. *Becoming* is decent, dignified; the old reading beautifully describes an expression of extreme sorrow, without violent or undignified manifestations. We must not alter the language of the poet to suit our own fancies, without better ground for the change. The same may be said of the substitution of *wend* for *weep*, about which Mr. Collier himself seems to have doubts.

ACT IV. SCENE I.

To substitute *musingly* for “missingly,” would be, as Mr. Collier himself confesses, “a somewhat questionable change.” What necessity, therefore, for impertinent interference with the old text?

SCENE II.

Pp. 190, 191. There is not the slightest necessity for changing “pugging tooth” to “*prigging tooth*,” The word *pugging* is used by Greene in one of his pieces, and a *puggard* was a cant name for some particular kind of thief. Steevens has adduced a passage from *The Roaring Girl*, 1611, in which it occurs. Why, therefore, propose an unnecessary change?

P. 191. “According to the corrector, there has been a singular misconception in the last sentence given to Autolycus

at the close of this scene. It is where, according to the *invariable misrepresentation of Shakespeare's text*, the Pedlar wishes that his name may 'be unrolled,' and 'put in the book of virtue'; the word should be *enrolled*, and placed in the book of virtue."

In the name of common sense, Why? Must not Autolicus be first *unrolled* from the gang or company of strolling vagabonds, before he can be put into the book of virtue? As Warburton well remarks, "Begging gipsies were in gangs or companies, having something of the show of incorporated bodies."

SCENE III.

Pp. 191, 192. "Perdita contrasts her own gay apparel with the 'swain's wearing' in which the Prince was clad: she remarks:—

But that our feasts
In every mess have folly, and the feeders
Digest it with a custom, I should blush
To see you so attir'd, sworn, I think,
To show myself a glass.

"In what way was Florizel 'sworn' to show Perdita a glass? Besides, the line wants a syllable, which is supplied by the correction in the margin of the folio, 1632, while the sense is also improved:—

I should blush
To see you so attir'd, *so worn*, I think,
To show myself a glass.

"The meaning, therefore, is that Florizel's plain attire was 'so worn' to show Perdita, as in a glass, how simply she ought to have been dressed."

A very clumsy attempt to amend a passage which requires but the omission of a letter to make it quite clear and consistent. Hanmer long since made the only alteration requisite, by reading:—

I should blush
To see you so attir'd, *swoon* I think
To show myself a glass.

This reading, but for the opposition of Steevens and the pertinacity of Malone, should long since have been that of the

text. Perdita, in her charming modest way, tells Florizel that, but it was a rural custom to put on these disguises, she should *blush* to see him so meanly attired, and *swoon*, she thinks, to see herself in a glass so finely dressed. All is consistent and clear with this slight omission of a letter; and Malone's objection that *swoon* is spelt *swound* in the old copies is quite unreasonable; for if so written, it might easily be mistaken in manuscript for *sworne*.

Ib. To change Florizel's address to Perdita, "Be merry, gentle;" to the familiar "Be merry, *girl*"; would be to deprive it of its characteristic delicacy. All that he utters to her is fraught with affectionate and passionate consideration.

P. 193. He tells her something
That makes her blood look on't.

"This is the old text of the folios, but Theobald, for 'on't,' in spite of the apostrophe, printed *out*, and missed the correction of the *true error*, viz. 'makes' instead of *wakes* :—

 He tells her something
That *wakes* her blood—look on't.

"Such is precisely the mode in which the passage stands corrected in the folio, 1632; 'look on't' being addressed emphatically to Polixenes, to direct his attention to the blush of Perdita, thus poetically described as '*waking* her blood.'"

Theobald's reading is far preferable to that of the corrector, which requires quite as much variation from the old copy; the one changes *n* to *u*, and omits the apostrophe; the other changes *m* to *w*, and inserts a stop or break to mark a pause before the words "look on't." Thus:—

 He tells her something
That makes her blood look *out*. Good sooth she is
The Queen of curds and cream.

Surely the new pointing is a more violent alteration than the omission of the apostrophe.

But the reading of the corrector has a surprising coincidence with Mr. Collier's note on the passage in his edition of Shakespeare.

Ib. The correction of the word *gap*, in the Clown's speech, to *jape*, is very plausible, and probably right.

Ib. "Some controversy has arisen respecting the words, 'unbraided wares.' Johnson, Steevens, Tollet, Malone, Monk Mason, and Boswell, have each endeavoured to explain what *turns out to be* a mere misprint for 'embroidered wares,' as embroidered commodities were then frequently spelt. This point has, *therefore, been set at rest* by the corrected folio."

So far is it from being *set at rest* by this conjecture of the corrector, that I venture to assert his reading is not to be entertained for a moment. "*Unbraided wares*" are "*undamaged wares*," true and good. Thus, in "Any Thing for a Quiet Life"—"She says that you sent *ware* which is not warrantable, *braided ware*, and that you give not London measure." See also "Marston's Scourge of Villainie," Sat. v. and a passage I have quoted from "An Iliade of Metamorphosis," probably also Marston's, the MS. of which was in the Heber collection:—

Bookes of this nature, being once perused,
Are then cast by, and as *brayed ware* refused.

An apt description of this as well as Mr. Collier's book, I fear!

P. 193. "For 'whistle off those secrets,' the folio, 1632, as corrected, has, *perhaps needlessly*, '*whisper* off those secrets.' In the same speech and on the same authority, 'Clamour your tongues' ought *indisputably* to be '*Charm* your tongues,' as Grey originally suggested, and as Gifford maintained. In fact, the expression, 'Charm your tongue,' occurs in 'The London Prodigal.' See Malone's Supplement, ii. 466, though he never thought of illustrating by it 'clamour your tongues' in 'The Winter's Tale.' The editors of Shakespeare have not hitherto felt themselves warranted in altering his text on the mere suspicion of a misprint, or 'charm your tongues' would long ago have been adopted; and note 2 on this page" (Collier's Shakespeare, Vol. iii. p. 501) "affords evidence that the error has been stated, though not always acknowledged, ever since the time of Grey."

Mr. Collier's note, above referred to, concludes thus: "Nevertheless, it may be urged that the Clown means that the Shepherdesses should ring off their peal at once, and then be silent" !

Mr. Hunter says, "'Clamour your tongues.' This expression is not well explained ; but as in words like this *there is always a temptation to disturb the text*, and in this particular instance it has been proposed to substitute *charm* ; I add, that the same phrase is found in John Taylor (Works, 1630).

' He thus began ; Cease friendly cutting throats,
Clamour the promulgation of your tongues,
 And yield to Demagorgon's policy,
 Stop the refulgent method of your moods.'

For my own part I am disposed to think that *clamour* is a vulgar depravation of an older word used in the same sense, and derived from the French *chommer*, which became *chammer* and *chaumbre*. It is used in this sense by Udall, in his *Apophthegmes*, p. 76, 1st Ed. ' From no sort of men whatever did he *refreine* or *chaumbre* the taunting of his tongue.' "

This is quite enough to show that it would be mischievous to interfere with the old reading, and *clamour* must remain.

P. 194. Were I the fairest youth
 That ever made eye swerve ; had force and knowledge,
 More than was ever man's, &c.

The corrector would substitute *sense* for "force," but it would be difficult to find a good reason for the change. Force and knowledge are terms that together express the accomplishments of youth :—All grace of person and all gifts of mind. The alteration would cut off half the definition. Are we to alter every word in the poet that does not suit our capricious fancies ?

Ib. Can he speak ? hear ?
 Know man from man ? dispute his own estate ?
 Lies he not bed-rid ?

"Dispute his own estate," says Mr. Collier, "may be reconciled to sense, but '*dispose* his own estate' seems a *much more likely* expression, and the manuscript-corrector *informs us that it was employed* in this place."

space adjoining, thus supplies a missing line, which we have printed in italic type :—

Let be, let be!
 Would I were dead, but that, methinks, already
I am but dead, stone looking upon stone.
 What was he that did make it? &c.

“But for this piece of *evidence*, that so important an omission had been made by the old printer, or by the copyist of the manuscript for the printer's use, it might have been urged that, supposing our great dramatist to have written here no more elliptically than in many other places, his sense might be complete at ‘already :’ ‘Would I were dead !’ exclaims Leontes, ‘but that methinks *I am* already ;’ in other words, it was needless for him to wish himself dead, since, looking upon the image of his lost queen, he was, as it were, dead already. However, we see above that a line was wanting, and *we may be thankful* that it has been furnished, since it adds much to the force and clearness of the speech of Leontes.”

I cannot say that I feel any gratitude to the corrector, for putting such improbable words into Leontes' mouth. Warburton's note is much more to the purpose : “The sentence completed is :

—but that methinks, already I *converse with the dead.*—

But here Leontes' passion makes him break off.

The corrector's line,

I am but dead stone, looking upon stone,

is not a little absurd, for in the next breath Leontes says, “Would you not deem it breath'd ? and that those veins did verily bear blood ?” If a line were wanting, and that is more than doubtful, a much better one has been suggested :—

but that, methinks, already
I am in heaven, and looking on an angel.

P. 198. The last *important emendation* of the corrector in this play is the omission of two words, *by* and *the*, in the line,

Come Camillo,
 And take her *by the* hand, whose worth and honesty
 Is richly noted and here justified.

Of which Mr. Collier says, "We may *feel assured* that the expletives '*by the,*' obtained insertion without the participation of the pen of the author."

Had any one but Mr. Collier's corrector ventured upon this piece of superfluous meddling, they would have brought down his indignant censure upon them, and with some degree of justice.

KING JOHN.

P. 199.

ACT I. SCENE I.

"WE cannot but approve of a change made in an important epithet in the reply of King John, where he despatches Chatillon with all haste, and tells him that the English forces will be in France before the ambassador can even report their intention to come. The reading has always been:—

Be thou the trumpet of our wrath,
And sullen presage of your own decay.

"In the first place, the sound of a trumpet could not, with any fitness, be called a '*sullen presage*;' and secondly, as Chatillon was instantly to proceed on his return, it is much more probable that Shakespeare wrote,—

Be thou the trumpet of our wrath,
And *sudden* presage of your own decay.

"The old corrector *says* that '*sudden*' was the word of our great dramatist, and a scribe or a printer might easily mistake *sudden* and '*sullen*.' "

The corrector has an unreasonable dislike to this expressive word, for he would again change it as unwarrantably in Othello. But Shakespeare has also used it for *sad*, *gloomy*, in K. Richard II. and in the Second Part of K. Henry VI. Every poetical reader will remember Milton's use of it, "Swinging slow with *sullen* roar."

Ib. "Besides a misprint, there appears to be an error in

punctuation in this part of the Bastard's soliloquy, as given in modern editions :—

For new-made honour doth forget men's names :
 'Tis too respective, and too sociable
 For your conversion. Now your traveller,
 He and his tooth-pick at my worship's mess, &c.

“ The corrector of the folio, 1632, *informs us* that we should point and read as follows :—

For new-made honour doth forget men's names :
 'Tis too respective, and too sociable.
 For your *diversion*, now, your traveller,
 He and his tooth-pick at my worship's mess, &c.

“ It was common to entertain ‘ picked men of countries,’ for the *diversion* of the company at the tables of the higher orders, and this is what the Bastard is referring to in the last two lines, while the sense of the first two is complete at sociable.”

The punctuation in the first folio is entirely against this innovation, which may probably have been suggested by Pope, who took the same erroneous view of the passage, and read “ for your *conversing*.” Malone's view of the old authentic reading is quite satisfactory. The Bastard means to say,—To remember the name of an inferior has too much of the regardful consideration which is paid to superiors, and of the social and friendly familiarity of equals, for *your conversion*, i. e. for your present condition, now *converted* from the condition of a common man to the rank of a knight.

P. 200. Whether we read,

Sir Robert could do well ; marry, to confess,
 Could *he* get me ? Sir Robert could not do it.

or, as the corrector would have it,

Could *not* get me ;

is a matter of perfect indifference ; but the established reading is quite as probable and quite as good as the corrector's.

ACT II. SCENE I.

P. 200. The reading in the line, in Arthur's speech to Austria,

But with a heart full of *unstrained* love,

instead of *unstained*, is very plausible. There is some appearance that Arthur would express the uncompelled and spontaneous character of his love, notwithstanding his *powerless hand*.

P. 201. The same may be said of the correction of "indirectly" to *indiscreetly*, in the speech of Constance.—O si sic omnia ! But corrections of this kind, without presuming that the change is made in conformity to "some better manuscript than that used by the printer," have all the character of correction of a printer's error.

Ib. The correction of "An Ace" to "*An Até*," which had been set right since Rowe's time, is certainly not improved by being changed to "*As Até*."

P. 202. All preparation for a bloody siege,
And merciless proceeding by these French,
Comfort your city's eyes.

Rowe properly corrected the misprint, "comfort," in the last line, to *confront*, which was admitted by all subsequent editors until Mr. Collier rejected it, and *restored* the old misprint, saying that "King John was evidently speaking ironically" ! And he would now admit the corrector's inferior substitution of "*Come 'fore*" !

Ib. The correction of "*near*" to *niece* is quite legitimate and undoubted on all accounts.

Ib. The confirmation of Mason's correction of "aid" to "*aim*" is another *coincidence*, and the confirmation of Mr. Collier's view of the correction required in the Bastard's speech is equally remarkable.

ACT III. SCENE II.

P. 203. "Constance says, that she should be content with her grievous disappointment, if Arthur had been

Full of unpleasing blots and sightless stains.

"For 'and sightless,' the manuscript-corrector substitutes '*unsightly*,' which was most likely the author's word, the scribe having misheard what was read or recited to him."

Johnson says, "The poet uses *sightless*, for that which we now express by *unsightly*, disagreeable to the eyes." There is no possible mistaking of the two words, either as written or recited; and will Mr. Collier venture to say that Shakespeare did not use the word for the opposite to *sightly*? We are not to alter his language to please our own fancies, because words are used by him in a peculiar sense.

Ib. "The same circumstance has produced the next blunder pointed out by the corrector. All impressions have this line,

Is cold in amity, and painted peace.

"Why should the epithet 'painted' be applied to peace? What propriety is there in it, unless we can suppose it used to indicate hollowness and falsehood? The correction in the margin of the folio, 1632, shows that the ear of the scribe misled him: Constance is referring to the friendship just established between France and England, to the ruin of her hopes, and remarks:—

The grappling vigour, and rough frown of war,
Is cold in amity, and *faint* in peace,
And our oppression hath made up this league."

Now it appears to me, that there is no reason to doubt the integrity of the old text, nor has it ever before been doubted. Constance upbraids Philip with having "beguil'd her with a counterfeit." He came in arms to spill her enemies' blood, but now his warlike help against John is cooled down into a league with him,—the rough collision of war to the smooth or *painted* courtesies of peace. But if any change should be

thought advisable, it would not be the substitution of the corrector — “*faint in peace*,” but “*feigns a peace*.” The old reading being perfectly intelligible, should not, however, be disturbed.

Ib. The substitution of “*heaven*” for “*him*,” in K. John’s speech, is a piece of supererogation entirely unwarranted and uncalled for.

P. 204. “The error of ‘*cased*’ for ‘*caged*,’ in the following line:—

A cased lion by the mortal paw,

“is so evident, as *pointed out* by the old corrector, that it is surprising the emendation was never conjecturally adopted; especially when Malone’s quotation from Rowley’s ‘When you see me you know me,’ regarding ‘a lion in his *cage*,’ so inevitably led to it.’ ”

This is another remarkable coincidence with Mr. Collier’s own conjecture in his note on the passage. But that those who have read *chafed* have made the true correction is evident from a parallel passage in K. Henry VIII. Act iii. Sc. 2:—

So looks the *chafed* lion

Upon the daring huntsman that has gall’d him.

Mr. Dyce has adduced other passages from Beaumont and Fletcher quite decisive of this reading. See “Remarks on Mr. Collier’s and Mr. Knight’s Editions of Shakespeare,” 1844, p. 92.

SCENE II.

Now, by my life, this day grows wond’rous hot:
Some airy devil hovers in the sky,
And pours down mischief.

“The word is spelt *ayery* in the folio, 1632, and the corrector has changed the word to *fyery*, which, *we may feel confident, was that of the poet*, and which is so consistent with the context. Percy quotes Burton’s ‘Anatomy of Melancholy,’ where, among other things, it is said, ‘*Fiery* spirits or devils are such as commonly work by blazing stars.’ ”

Warburton’s exploded reading is here followed !

This is only *half the truth*, for a much more pertinent support of the old reading is to be found in the same place, in a note by Henderson. "There is a minute description of different devils or spirits, and their different functions, in Pierce Pennilesse his Supplication, 1592." With respect to the above passage take the following, (and it is remarkable that this Tract has been edited by Mr. Collier!)—"the spirits of the *aire* will mix themselves with thunder and lightning, and so *infect* the clyme where they raise any tempest, that sodainely great mortalitie shall ensue to the inhabitants. The spirits of fire have their mansions *under* the region of the moone." Nash and Shakespeare most probably drew their pneumatology from the same source. The evidence is therefore decisive in favour of the old reading.

P. 205. Three minor corrections are proposed, of "*time*" for "*tune*," "*ear of night*" for "*race of night*," and "*tingling*" for "*tickling*." The first was long since set right by Pope, who has been since constantly followed. The second is also apparently suggested by Steevens; and the last is very doubtful; *tickling* or *trickling* would be quite as expressive as *tingling*. In the two last of these instances interference with the old text is not at all required.

Ib. Then in despite of brooded watchful day.

"The corrector has '*the broad* watchful day,' as if Pope's *broad-eyed* were merely fanciful." Mr. Collier adds, "we own a preference for *broad-eyed*."

This is candid. Mr. Collier does not therefore suppose this to have been derived from "better authority than we possess." But in his own edition we find the much more probable reading of *brooded*, without any note. *Brooded* was most likely the poet's word for *brooding*. The allusion being to the vigilance of animals while brooding, or sitting on *brood*. Thus, in Hamlet, the King says of him:—

There's something in his soul
O'er which his melancholy sits on *brood*.

And Milton:—

Where *brooding* darkness spreads his *jealous* wings.

SCENE IV.

P. 205. "The same editor was nearly right when he proposed '*collected* sail' for '*convicted* sail,' in what follows:—

A whole armado of convicted sail
Is scatter'd, and disjoin'd from fellowship.

"The *true word*, given in the margin of the folio, 1632, has the same meaning as *collected*, but is nearer in form and letters to the misprint in the ordinary text, viz.—

A whole armado of *convented* sail, &c.

"i. e. a fleet had been convened at some port to bring aid to the Dauphin. There is no need, therefore, to strain after a meaning for '*convicted*,' if, as *we are assured*, *it was not the word of the poet*."

Yet Mr. Collier retained it in his edition, and explained it "*conquered* sail"!

I once thought it should be "*connected* sail," the word is sufficiently near to the form of the old misprint *convicted*, and suits the context better than *convented*. Mr. Dyce suggests that Shakespeare may have written *convected*, from the Latin *convectus*.

Ib. "Upon the passage in the speech of Constance, where she is speaking of death,

Which cannot hear a lady's feeble voice,
Which scorns a modern invocation.

"Now we know that our great dramatist often uses '*modern*' for common or ordinary; but '*modern*,' as used above, is one of the strange errors of the press which found their way into the text; and a marginal note in the corrected folio, 1632, *proves* that we ought to substitute for it a word exactly applicable to the condition of Constance:—

Which cannot hear a lady's feeble voice,
Which scorns a *widow's* invocation.

"Such an emendation could hardly have had its source in the fancy, or even in the ingenuity of the old corrector."

For my own part, I cannot conceive what other possible

source, than the misplaced *ingenuity* of the corrector, this perversion of the clear and intelligible text of the poet could have had, unless it was suggested by Mr. Knight, who, with similar misplaced *ingenuity*, substitutes:—

Which scorns a *mother's* invocation.

Upon this rash interference with the old text, Mr. Dyce has thus expressed himself, “ Mr. Knight’s alteration is one of the rashest ever attempted by an editor. He had apparently forgotten the following passage in *Romeo and Juliet*:—

Why follow’d not, when she said—Tybalt’s dead
Thy father, or thy mother, nay, or both,
Which *modern* lamentation might have mov’d?
Act iii. Sc. 2.”

P. 206. I pass over the unnecessary interpolation of the word *that*, and the introduction of the word *not*, from the fourth folio, as of no importance.

ACT IV. SCENE II.

P. 207. “ John has been assigning some reasons to Salisbury, Pembroke, &c. for the repetition of his coronation, principally founded upon apprehensions arising out of his defective title: at length he tells them, as the folio, 1623, represents his language:—

Some reasons for this double coronation
I have possessed you with, and think them strong.
And more, more strong, then lesser is my fear
I shall indue you with.

“ The folio, 1632, prints ‘ then *less* is my fear.’ Theobald read ‘ *the* lesser is my fear;’ Steevens and Malone, [following Tyrwhitt’s suggestion,] ‘ *when* lesser is my fear.’ But,” says Mr. Collier, “ they omitted to show why John should defer the statement of his stronger reasons till his fear was less, or why he should fancy that his fear would be less at any time, than just after his coronation, which was to confirm him on the throne. The corrector *makes it clear* that the king referred to his strong reasons as having diminished his

own apprehensions, which reasons he was ready hereafter to communicate to his peers. He puts it thus :—

And more, more strong, *thus lessening* my fear,
I shall indue you with.

“The strength of his reasons had lessened his own fear, and he imagined that, when stated, they would produce a good effect upon others. The misprint was, ‘then lesser is,’ for *thus lessening*, not a very violent change, and rendering the meaning apparent.”

If we were to admit that “lesser is” was misprinted for *lessening* we should read :—

And more, more strong,—*than lessening* my fear
I shall indue you with.

But this involves an ellipsis. King John would say :—I have given you some reasons for this double coronation, and I shall furnish you with more, stronger than *that of* lessening my fear.

In his edition of Shakespeare, vol. iv. p. 68, Mr. Collier has the following note :—“The first folio has *then* for ‘than,’ the commonest mode of printing the word in the time of Shakespeare; but the commentators, not adverting to this circumstance, do not seem to have understood the passage, and printed ‘*when* lesser is my fear,’ putting it in parenthesis: the meaning, however, seems to be, that the king will hereafter give his lords reasons ‘stronger than his fear was lesser:’ the comparative ‘lesser’ is put for the positive *little*, because the poet had used ‘more strong’ in the preceding line.”

Upon this Mr. Dyce observes, “Such a portentous reading, and such a super-astute explanation, were perhaps never before exhibited in any critical edition of any author, either ancient or modern :—and all because Mr. Collier would not alter ‘*then*’ to ‘*when*,’ the latter word being as certainly the right lection here, as it is in a passage at p. 412 of the same volume (Vol. iv. Collier’s Shakespeare), where he has not scrupled to substitute it for ‘*that*’ of the old copy.”—*Remarks on Mr. Collier’s and Mr. Knight’s editions*, p. 95.

P. 207. The transposition of *then* and *should*, would certainly be an advantage to the lucidus ordo. As it is, we must un-

derstand "why then *is it*." The same may be said of reading *ill deeds*, for *deeds ill*. The transposition was made by Mr. Knight, in his edition, and suggested to Mr. Collier, but rejected by him!

P. 208. But thou did'st understand me by my signs,
And did'st in signs again parley with sin.

"The last word is spelt *sinne* in the old copies, and ought undoubtedly, *as we are instructed* in manuscript, to be *sign*, formerly *signe*."

Although this is specious, the reading of the old copy is perfectly intelligible, and in some respects preferable, and must not be disturbed for a fanciful conjecture.

SCENE III.

"We here meet with an error of the press, which shows how the letters *m* and *w* were again mistaken by the old printer. Pembroke asks,—

Who brought that letter from the cardinal?

"and Salisbury's answer relates to a private communication he had received at the same time. The words of the folios have always been taken as the true text, *viz.*—

The count Melun, a noble lord of France,
Whose private with me of the Dauphin's love,
Is much more general than these lines import.

"The notes upon this passage have all referred to the word 'private,' when the *blunder* lies in 'with me:'

Whose private *missive* of the Dauphin's love.

"is the way in which the corrector *says that the line should have been printed*: The Count of Melun had, at the same time that he conveyed the Cardinal's letter, brought to Salisbury a 'private missive,' or communication, containing assurances of the Dauphin's regards. This correction seems to imply resort to *some original*, such as that which the printer of the folio, 1623, had misread."

It is very improbable that the words "with me" should have been a misprint for *missive*! Every one familiar with

the diplomatic correspondence of the reign of Elizabeth, would at once recognise this as a common form of expression for the *oral communication* confided to a trust-worthy messenger who carried despatches; and some of the numerous volumes of State Papers of that time would no doubt furnish the express words of the poet. Allusions to this *private oral communication* are perpetual. "Haynes' Burleigh Papers" afford many examples. Thus in minutes of Queen Elizabeth's letters to Lord Scrope and others: "Of which matters we have somewhat more largely imparted our mind to this bearer," p. 571. "As for all other things, we remit you to the declarations of our mind by Sir P. Carew," &c. "The present time giveth us occasion to send unto you our trusty servant Thomas Warcop, this Bearer, to th' intent that you may be at good length better *informed* by him,—then conveniently is to be now don *by writing*," p. 555.

The words of the folio must still, therefore, continue to "be taken as the true text," until we have better "authority" than that of the corrector for interference.

P. 208. The king hath disposessed himself of us :
 We will not line his thin bestained cloak.

The corrector reads "*sin*-bestained," which is, doubtless, a good and probable conjectural emendation.

P. 209. The reading,—

"Till I have set a glory to this *head*,"

was long since suggested by Pope, and Dr. Farmer tells us that Gray was much pleased with it; yet, from the perversity of Malone, it did not find a place in the variorum text. I adopted it in my edition, in 1826, but it was rejected by Mr. Collier, as well as Mr. Knight.

ACT V. SCENE I.

Ib. The wanton arbitrary changes of "*sad* distrust" to "*blank* distrust," and *meet* for *be*, are, as Mr. Collier feels constrained to acknowledge, "not forced upon our adoption by anything like necessity."

P. 210. The two readings proposed of "*courage* and run," instead of "*forage* and run," and "send fair-play *offers*," instead of "*orders*," have both some show of plausibility, but the first is by no means a necessary correction.

Ib. The same may be said of the correction in Salisbury's speech,—

I must withdraw, and weep
Upon the spot of this enforced cause.

The corrector would substitute *thought* for "spot;" but the latter may be right, and signify *stain* or *disgrace*. In a former passage we have:—

"To look into the *spots* and stains of right."

P. 211. The corrector would change,—

To thrill, and shake,
Even at the crying of your nation's crow,

to "the *crowing* of your nation's *cock*," but there is no necessity for change. Mr. Collier misrepresents my friend Mr. Douce's note, which is "your nation's *crow*," i. e. at the crowing of a cock; *gallus* meaning both a cock and a Frenchman."

SCENE IV.

Ib. For—

Unthread the rude eye of rebellion

the corrector would substitute—

Untread the road-way of rebellion

Mr. Collier says, "To misprint *untread* the road-way, 'unthread the rude eye,' seems an excess of carelessness, which we cannot in any way explain."

I should wonder if it could be explained; for never was a more improbable conjecture, though Theobald had *stumbled on it*, and perhaps the corrector derived it from him? To unthread the rude eye of rebellion, is merely a metaphor for to undo what you have done, and return to your allegiance to the king. It is impossible to consider it a typographical error, and of this Mr. Collier seems to be conscious.

P. 211. For I do see the cruel pangs of death
Right in thine eye ;

The corrector reads "*Bright* in thine eye." This is plausible, but not necessary. The old text is perfectly intelligible.

SCENE V.

P. 212. " For the line, as it stands in the folios,—

And wound our *tott'ring* colours clearly up.

" the corrector has,—

And wound our *tott'red* colours *closely* up.

" *Tattered* was then usually spelt 'tottered,' and he preferred the passive to the active participle, though we may doubt if Shakespeare exercised any such discretion. Neither are we prepared to say that we like *closely* better than 'clearly;' the latter, perhaps, indicating the winding up of the colours without obstruction from the enemy."

Mr. Collier, in a note on the passage, in his edition of Shakespeare, also defends *tattering*, and informs us that "Steevens altered it to *tatter'd*, against all the authorities."

Ignorance of the true language of the poet has, on all hands, here caused this unnecessary interference with the text. *Tott'ring*, as it stands in both the folios, is the poet's word, and does not signify, as Mr. Collier explains it, (but without adducing any authority,) *tattered*, but *wavering*, shaking. Thus Baret: "*to tottre*, nutare, vacillare—see *shake* and *wagge*." The Dauphin means to put the best face on a drawn battle, and says: Our colours that were *tott'ring*, and like to have gone down in the action, were fairly furled up at its close without disaster. Though not lords of the field, we were the last to quit it. It is obvious that this is the true meaning of Shakespeare, for how could *tatter'd* colours be *clearly wound up*? We may, therefore, safely follow the reading of the old copies, and read *tott'ring* and *clearly*, in despite of the *authority* of the corrector, and the argument of his editor.

SCENE VII.

P. 212. "Much contention has arisen upon a question, which the amended folio, 1632, will *set at rest*, founded upon this passage, where Prince Henry refers to the King's fatal illness :—

Death, having prey'd upon the outward parts,
Leaves them invisible; and his siege is now
Against the mind.

"In the old copies 'mind' is misprinted *wind*; and besides setting right this obvious blunder, the corrector remedies another defect of greater importance. It has been suggested by different annotators that 'invisible' ought to be *insensible, invincible, &c.* There is no doubt that 'invisible' is wrong, and the corrector converts it into *unvisited*, which may, we think, be adopted without hesitation—death has abandoned the king's external form, and has laid siege to his understanding :—

Death, having prey'd upon the outward parts,
Leaves them *unvisited*; and his siege is now
Against the mind."

Mr. Collier, in his edition of Shakespeare, retains the corruption "invisible" of the old copy, and says that the adjective stands for the adverb *invisibly*; that "Death, after he has preyed upon the outward parts, invisibly leaves them—and that *alteration is quite unnecessary.*"!

As this passage has had a pretty large discussion, it may be as well to take the whole context together, and see to what it leads.

P. Hen. O vanity of sickness! fierce extremes,
In their continuance, *will not feel* themselves.
Death, having prey'd upon the outward parts,
Leaves them *insensible*; and his siege is now
Against the mind, the which he pricks and wounds
With many legions of strange fantasies;
Which, in their throng and press to *that last hold*,
Confound themselves.

Now, that *invisible* and *unvisited* would be absurd and senseless in this passage, who can doubt? The correction of it to *insensible* is so obvious, so near to the form of the old word,

and affords such excellent sense, that few, I think, would for a moment entertain the corrector's *unvisited*. It may be observed that—"that last hold," is the last place where *sensation* remains. I hope Mr. Collier would not assume, that the corrector's reading "may have been obtained from some better manuscript than that in the hands of the old printer."

KING RICHARD II.

P. 214.

ACT I. SCENE I.

"**A**T the very beginning of Bolingbroke's first speech, a word has dropped out, the absence of which spoils the metre; it is found in a manuscript correction of the folio, 1632."

So, then, we are to insert or omit words *ad libitum*, when the metre does not suit us! Let us hear what Mr. Collier says of others, on a like occasion. "Malone and the modern editors silently omit *an*, probably under the notion that they *had a right to correct Shakespeare's metre.*"! (Shaksp. Vol. iv. p. 55.)

Ib. Of the next piece of meddling, the substitution of "*wrath or*" for "*other*," Mr. Collier himself confesses, "We may question the necessity for this change." Truly *we may*!

Ib. To the substitution of "*a clear account*" for a *dear* account, in Mowbray's speech, there appears no objection; it bears the marks of a probable misprint, *cl* and *d* are easily mistaken for each other.

SCENE II.

P. 215. "*We may feel assured* that the word 'farewell' was repeated in the following line, and we find it in manuscript in the margin of the folio, 1632, though not in any extant copy of the play:—

Why then, I will. Farewell, *farewell*, old Gaunt."

In a note on this passage, in his edition of Shakespeare, Mr. Collier says, "Sir T. Hanmer, Steevens, and Ritson consider this line defective, inasmuch as it has only eight syllables. All the old copies are uniform in giving it as in our text (i. e. without the second *farewell*), and probably Shakespeare meant so to leave it. The time is amply made up by the pause after 'Why then, I will,' before the Duchess continues, 'Farewell, old Gaunt.' *Shakespeare has many lines of eight syllables.*" What then becomes of Mr. Collier's assurance that it was repeated?

Ib. To change

Desolate, desolate, will I hence and die—

to

Desolate, *desperate*, will I hence and die—

is of a piece with the other wanton innovations on the language of the poet which offend us in every page.

ACT II. SCENE I.

P. 216. "On the entrance of the King, Queen, &c. York says to Gaunt, as the passage has always stood:—

The King is come: deal mildly with his youth;
For young hot colts, being rag'd, do rage the more—

"which is nothing better than a truism, that young hot colts rage the more by being raged. This defect has arisen from a misprint, which seems very obvious as soon as it is *pointed out* by the corrector of the folio, 1632, who alters the second line as follows:—

For young hot colts, being *urg'd*, do rage the more.

"This is beyond controversy an improvement."

I must say this is disingenuous on the part of Mr. Collier, for he would evidently lead us to believe that this was first 'pointed out' by the corrector, whereas Ritson had long since proposed what I consider a better and more probable reading,

For young hot colts, being *rein'd*, do rage the more.

York means to say, do not thwart him or irritate him, for young hot colts fret and rage when they are restrained by being *rein'd*. The corrector's *urg'd* is as much a *truism* as Mr. Collier represents *rag'd* to be.

P. 216. The substitution of *wives* for *lives* in Northumberland's speech is plausible, but not necessary.

P. 217. The substitution of *our* for *as* in Ross's speech is very plausible, and is borne out by the context, which seems to require the correction.

SCENE II.

Ib. "More than one passage in the scene between the Queen, Bushy, and Bagot, in which she states that she feels that some unknown calamity is hanging over her, has occasioned difficulty. The first place in which the corrector of the folio, 1632, offers us any assistance, stands thus in the folios :—

So heavy sad,
As though on thinking on no thought I think,
Makes me with heavy nothing faint and shrink.

"Here perplexity has been produced by misprinting the word *unthinking* as two words, 'on thinking:' the Queen was so sad, that it made her faint and shrink with nothing, although she was so *unthinking* as not to think. Malone and others have 'in thinking,' which seems just the opposite of what was intended."

In his note on the passage, in his edition of Shakespeare, Mr. Collier says, "It seems necessary, with Johnson, to alter *on* to *in*; the meaning being, that the queen in reflecting can fix her thought upon nothing." Mr. Collier may be assured that the old text is right, and does not require even Johnson's alteration of *on* to *in*; and that his own explanation of the old reading is nearly right. The queen means "though *musings on*, I fix my thoughts on nothing definite, yet I faint and shrink with this heavy nothing." As Johnson has well observed, "The involuntary and unaccountable depression of mind which every one has sometimes felt, is here very forcibly described."

To be “so *unthinking* as not to think” could hardly make her sad. It was her too busy, but indefinite, thoughts conjuring up forebodings of evil, that weighed her down with grief.

P. 218. “Bushy assures [the Queen] that her sadness was merely ‘conceit,’ to which she replies in five lines, which have still more puzzled commentators :

’Tis nothing less : conceit is still deriv’d
From some forefather grief ; mine is not so,
For nothing hath begot my something grief,
Or something hath the nothing that I grieve :
’Tis in reversion that I do possess, &c.

“The old corrector shows that the four last lines *ought to be* rhyming-couplets, which the scribe seems to have written at random, and has thus made utterly unintelligible what, at the best, is difficult. In the corrected folio the lines are thus given, *we may presume upon some authority* :—

’Tis nothing less : conceit is still deriv’d
From some forefather grief ; mine is not so,
For nothing hath begot my something *woe* ;
Or something hath the nothing that I *guess* :
’Tis in reversion that I do possess, &c.

“i. e. the nothing that the Queen *guessed*, had some *woe* in it, and she possessed it in reversion, before it actually came upon her. The scribe blundered from not at all understanding what he was putting upon paper, and the compositor made it worse by knowing nothing of the meaning of what he was putting in print. The proposed changes, *woe* for ‘*grief*,’ and *guess* for ‘*grieve*,’ besides receiving support from the rhyme, at all events, supply a meaning to words which some commentators gave up in despair.”

I am afraid there are other scribes who are in the same predicament that Mr. Collier figures to himself. Does Mr. Collier mean to say that the licentious changes indulged in by his corrector have elucidated the passage ? Why should *woe* be more intelligible than *grief* ? Or the Queen *guess* nothing ? Every day’s experience affords instances of *grieving* by anticipation *for nothing*, i. e. some dreaded but unknown event to

come, and this was the Queen's case. She makes no *guess*, but anticipates some uncertain calamity. Are Shakespeare's words to be changed at the caprice of such a lover of rhyming verses, as the corrector manifests himself to be? What scribe or what printer could mistake *grief*, as written, for *woe*, or even *grieve* for *guess*!

P. 218. The insertion of *near* in York's speech is a gratuitous piece of meddling for the sake of the metre, forsooth! A plague on all these metre-mongers!

P. 219. "The epithet used by the Duke of York, in his reproof of Bolingbroke, when he asks him,—

But then, more why, why have they dar'd to march
So many miles upon her peaceful bosom,
Frighting her pale-fac'd villages with war,
And ostentation of despised arms?

"'Despised arms' would not 'fright' by their 'ostentation'; and Warburton recommended *disposed*, not a very happy suggestion; and Sir T. Hanmer, *despightful*; while Monck Mason fancied that York meant that the arms were 'despised' by himself. A misprint misled them; *for*, according to the corrector of the folio, 1632, *we ought to read*:—

With ostentation of *despoiling* arms:

"villages might well be frightened by the '*despoiling* arms' of Bolingbroke."

The misprint has misled the corrector as well as his predecessors. His epithet is quite as unhappy. The word *displaied* has been mistaken for *despised*, and we may with some degree of certainty read,

With ostentation of *displayed* arms.

The rash and uncalled for substitution of 'But more *than that*' for the effective 'But then more why?' three lines above, is only another instance of the impertinent conceit of this would-be *improver* of the poet's language."

ACT III. SCENE II.

P. 219. Again the corrector tampers unnecessarily with the text, by inserting a word in one line, and omitting one in another, neither of them improvements. If such license is to be indulged and approved, every line in Shakespeare might be rewritten.

P. 220. The *first two* corrections in the following lines, of *clasp* for "clap," and *feeble* for "female," *armour* for "arms," though plausible, are not required; the poet using *arms* for *armour* frequently: the latter correction necessitates the elision of *a* in "against."

Strive to speak big, and *clasp* their feeble joints
In stiff unwieldy *armour* against thy crown.

Mr. Collier, in his edition, retained the old reading *clap*, although *clasp* had long since been suggested by Pope, which may have led to that of the corrector. Another reading, *clip*, had been proposed by Ritson.

SCENE III.

P. 221. The substitution of *storm* for "harm" in York's speech is a legitimate correction, which I find also in my own corrected second folio. The change of "fearful" to *faithful* is not at all necessary or advisable.

Ib. The variations made in the Gardener's speech are no improvement upon the reading adopted by Malone and followed by Mr. Collier in his edition.

ACT IV. SCENE I.

P. 222. The readings in Bolingbroke's speech are those adopted in the modern editions, with the exception of the striking out of the word "himself," which is an unwarrantable liberty, not at all requisite. The reading, "As *surely* as I live, my lord," is a remarkable coincidence with Mr. Collier's adoption of it from the 4to of 1597.

P. 222. "The folio, 1632, misprints the following line,—

Give sorrow leave a while to tutor me,—

"by absurdly putting *return* for 'tutor.' This blunder is *set right by the old corrector*; but it seems as if he had previously substituted some other word, and had erased it. *Such may have been the case in several other places* where he himself blundered."

This is hardly candid on the part of Mr. Collier, for who would not think that this "blunder was set right" by the sagacity of the corrector; whereas it is only the reading of the first folio, where the word is *tutur*, and the misprint had been corrected in all editions! Do not the frequent *erasures* in this corrected volume excite any suspicion in Mr. Collier's mind that it has been extensively tampered with?

ACT V. SCENE I.

P. 223. The insertion of *this* in the Queen's speech is entirely supererogatory, and the omission of *hath he* quite unwarrantable. Mr. Collier would visit the transgression severely on any other emendator.

Ib. Mr. Collier finds his own predilection for the reading of *tale* from the 4to, rather than that of the folio *full*, supported by his corrector. I incline to think with Malone, that the word was altered by Shakespeare himself, and that *full* is the true reading.

SCENE III.

P. 225. The variations from the received text in the following lines would not be worthy of notice, but that Mr. Collier insinuates that they "may lead to the conclusion that the corrector was guided by *some authority* not now known!

Good uncle, help to order several powers
To Oxford, or where *else the* traitors be.
They shall not live within this world, I swear,
But I will have them, so I once know where.
Uncle, farewell, and, cousin *mine*, adieu.

I should like to know for which of their transcendent merits

these innovations upon the text, as it has long been satisfactorily printed, would lead to Mr. Collier's conclusion? I have printed them here, to enable the reader to compare and judge whether they have the slightest advantage over the ordinary reading, except that of a wider departure from the old text.

P. 226. There is nothing in the few remaining notes on this play that calls for remark, but the system of interpolation is continued to suit the caprice of the corrector. One specimen will suffice; this "notable instance" occurs where Bolingbroke passes sentence on the Bishop of Carlisle:—"Carlisle, this is your doom," which is extended to:—

Bishop of Carlisle, this shall be your doom.

If, for the sake of the metre or the rhyme, we are allowed to thrust words into the text wherever we think them wanting—the poet's language may soon be entirely submerged.

FIRST PART OF KING HENRY IV.

P. 228.

ACT I. SCENE I.

"THE first line of this play presents an alteration, but a *questionable* improvement, by the corrector of the folio, 1632: for—

So shaken as we are, so wan with care,

"he has '*worn* with care,' which may be right, although, as far as the sense of the passage is concerned, it may not be necessary to do the violence of changing the received text."

Here, at least, Mr. Collier is candid; and tacitly confesses that the *authority* of the corrector is not sufficient to sanction any interference with the text, which is not a SELF-EVIDENT improvement.

P. 229. The transfer of "Faith, 'tis," from the end of the King's speech to the beginning of that of Westmoreland, which had been done by Pope, is another coincidence. But the interpolation of "the *bold*," on account of the metre, is of a piece with the other innovations. I pass over two or three other meddlings of the same kind, not to tire the patience of the reader. There is one *remarkable* correspondence with the quartos, which has been set right in all modern editions, and did not call for notice, except as a coincidence.

SCENE III.

P. 230. "*All impressions, quarto and folio, ancient and modern*, have, one after the other, repeated a *flagrant error* of the press in the earliest edition of this play in 1598: the mistake has given vast annoyance to each succeeding editor, and the emendation is one of those that must strike the moment it is pointed out. Nobody has been able to explain satisfactorily the use of the word 'fears' in the subsequent lines, where the King indignantly asks,—

Shall our coffers, then,
Be emptied to redeem a traitor home?
Shall we buy treason, and indent with fears,
When they have lost and forfeited themselves?

"It seems strange," says Mr. C. "that, in the course of two hundred and fifty years, *nobody should ever have even guessed at foes for 'fears':* if it were merely a *guess* by the old corrector, it is a *happy one*; and *some* may be disposed to entertain the opinion that *he had an opportunity of resorting to a better original than any of the printed copies.*"

The corrector is, indeed, a wonderfully frequent *guesser* at what others have guessed; but perhaps Sir Thomas Hanmer had also access to his "better original?" For, although Mr. Collier would appear to be ignorant of it, Hanmer gave this reading at least a century ago! It is certain, however, that it found no favour with the succeeding *vastly annoyed editors*, any more than it did with Mr. Collier in 1842, when to "indent with fears" appears to have been perfectly intelligible, at least to him! The discovery of his corrected folio seems to have "collied his better judgment." It is one of the canons laid down, that when good sense can be obtained from the

old reading it must not be disturbed. The King evidently means, "Shall we purchase back a traitor, buy treason, and enter into a compact with *fears*?" (i. e. with objects of fear), when they have lost and forfeited themselves. Still, if any one is inclined to think *foes* the true reading, let Hanmer have part at least of the triumphant honour which Mr. Collier claims for his corrector, on account of this marvellous discovery!

P. 231. No! yet time serves, wherein you may redeem
Your banish'd honours, and restore yourselves
Into the good thoughts of the world again.

"For '*banish'd* honours,' we are *very reasonably instructed* to put '*tarnish'd* honours,'" says Mr. Collier.

To "*redeem* tarnish'd honours," would, at all events, be a very singular mode of expression! Why interfere with the old text, which is perfectly intelligible?

Ib. Why dwell upon the reading "*Lord* Mortimer," which has been that of all editions for upwards of a century? Is it to swell the list of the wonderful deeds of this extraordinary corrector, and his coincidences?

ACT II. SCENE I.

Ib. "Much speculation has been the result of the subsequent speech by Gadshill, where he is talking of the high rank of the parties with whom, as a highwayman, he was in league:—

I am joined with no foot land-rakers, no long-staff, sixpenny strikers: none of these mad, mustachio purple-hued maltworms; but with nobility and tranquillity: burgomasters, and great oneyers, such as can hold in; such as will strike sooner than speak, &c.

"No question seems to have arisen regarding the word '*tranquillity*'—'*nobility and tranquillity*'—although it has no meaning in this place; but ingenuity has been exhausted upon '*great oneyers*,' which we have been desired to read *moneyers*, *one-eers*, *mynheers*, &c. when *it is* merely, *as we learn* from the corrector of the folio, 1632, a misprint, the word '*tranquillity*,' which precedes it, being in the same predicament.

He *sets the whole matter right* thus :—‘ I am joined with no foot land-rakers, &c. but with nobility and *sanguinity*; burgo-masters, and great *ones*—yes, such as can hold in,’ &c. The first error seems to have arisen from mishearing, and the last from misprinting.”

This is only one more of the absurd attempts to alter characteristic language; to reduce the intended slang of Gadshill to the rule and square of ordinary speech! I am not surprised at this folly in the corrector, but at Mr. Collier’s serious comment upon it. Johnson had a glimpse of the truth. In a note on this passage, in my edition of Shakespeare, in 1826, I observed that “The ludicrous nature of the appellations which Gadshill bestows upon his associates, might have sufficiently shown the commentators that such attempts must be futile.”

The corrector’s idle attempts are here, therefore, quite out of place, and supererogatory.

SCENE III.

P. 232. There is an impertinent interpolation of four words in the first line of Hotspur’s speech to his wife, “Come; wilt thou see me ride?” which are not only improbable, but out of character. And yet Mr. Collier says, “They are of little import, excepting as they serve to *prove* that our great dramatist did not leave the line imperfect.”!

P. 233. Here are two or three more trifling meddlings with the text, none of them improvements. One deserves notice, in Mr. Collier’s own words: “The Prince calls Falstaff, according to the old corrector of the folio, 1632, not ‘that *trunk* of humours,’ but ‘that *hulk* of humours,’ *against all known authorities*, but *it may very likely be right*.”!

ACT III. SCENE I.

P. 234. We have here again more interpolations, quite uncalled for, upon any other ground than the pragmatistical notion that the corrector everywhere evinces, that he could improve upon the language of the poet!

P. 234. In faith, my lord, you are too wilful-blame.

“The epithet ‘wilful,’” says Mr. Collier, “in some way became misplaced, and ‘too’ for ‘to,’ and *vice versa*, was a very common error. The old corrector *tells us it was*,—

In faith, my wilful lord, you are *to* blame.”

And so we are to twist and turn about the phraseology of the poet according to our own caprice! It has been well observed, that “phrases are not always to be construed grammatically; a phrase is an abridgment of a sentence, and comprehends essentially the whole meaning.” This phrase is like others in Shakespeare, where the first adjective has the power of an adverb; and signifies, “You are wilfully to blame.” Tyrwhitt has pointed out similar compounds in K. Richard III. where we have *childish-foolish*, *senseless-obstinate*, and *mortal-staring*.

SCENE II.

P. 235. “The old printer took more pains than usual with the great scene between Henry IV. and the Prince, but still, if we may rely upon the corrector of the folio, 1632, introduced several important blunders. One of them applies to the words ‘carded his state,’ which Warburton, *with great sagacity*, proposed to read, ‘discarded state:’ such is the *emendation* proposed in manuscript.”

Warburton’s “sagacity” here is about equal to that of the corrector. The text undoubtedly needs no “emendation.” To *card* is to *mix*, to *mingle*, or debase by mixing. The metaphor is most probably derived from the *mingling* of coarse wool with *fine* and carding them together, thereby diminishing the value of the latter. The phrase is used by other writers for to *mingle* or *mix*. Thus in Beaumont and Fletcher’s “Tamer Tamed:”—

But mine is such a drench of balderdash,
Such a strange *carded* cunningness.

And in Greene’s “Quip for an Upstart Courtier:”—“You *card* your beer (if you see your guests beginning to get drunk) half small, half strong.” It is also mentioned by Nash, by

Skelton, and by Fletcher, in Hakluyt, vol. ii. p. 489, "they drinke milke, or warm blood, and for the most part *card* them both together." Shakespeare himself affords an illustration of the term in *All's Well that Ends Well*:—"The web of our life is of a *mingled yarn*, good and ill together." But the context shows clearly that this is the meaning, "*carded* his state, *mingled* his royalty with carping fools." And Mr. Collier himself, in 1842, thought this reading and explanation preferable to Warburton's "sagacious" conjecture.

SCENE III.

P. 236. The introduction of *not* in Falstaff's speech, "Thou art our Admiral, thou bearest the lantern in the poop,—but it is in the nose of thee," is quite unnecessary, *but* is adversative and *not* would be quite superfluous.

ACT IV. SCENE I.

The notice taken of the two next corrections, both of them long set right in all editions, serves only to swell the list of the corrector's coincidences with *all* improved readings!

P. 237. "Worcester observes, in the folios,—

The quality and *heire* of our attempt
Brooks no division.

"In the quartos of 1598 and 1599, '*heire*' was '*haire*,' the old mode of spelling *hair*; and this, the old corrector *assures us*, was the true word, the meaning of the speaker being as suggested in note 1," (Collier's Shakesp.) "that the power he, and the other revolted lords could produce, was too small to allow of any division of it"!

This is a strange exposition of the passage, which I cannot comprehend! does Mr. Collier think of splitting a hair?—"The *hair* of our attempt" is the *nature* or *complexion* of it. To be "of the same hair" was to be of the same grain, texture, character or complexion. *Hair* is the reading of all modern editions; and no discovery of the corrector.

Ib. "An old *faced* ancient" is quite as intelligible as "an old *pieced* one," which the corrector would substitute. The reading "*but* a shirt and a half," instead of *not*, is Rowe's,

and needed no mention here, for it has long been the received text.

P. 238. The omission of *this day*, on account of the metre, in the following lines,

I hold as little counsel with weak fear,
As you, my lord, or any Scot that this day lives.

was long since made by Steevens, and *restored* by Mr. Collier in his edition !

Two other substitutions of *with* for *and*, and *due* for *well*, are mere capricious alterations of the text, without the slightest warrant or necessity.

ACT V. SCENE I.

Of the insertion of *say* in Worcester's speech the same may be said, and the restoration from the 4to of the deficient word *your*, in the last line of the King's speech, had been made time out of mind in all editions.

SCENE II.

P. 239. The palpable error of *supposition* for *suspicion* has also been corrected in all editions since Pope's time, as well as the evident misprint of *he* for *we*. Surely these trifles were scarcely worthy of notice but to swell the catalogue of happy *coincidences* !

Ib. "The last four lines of Percy's address are these, as always hitherto printed :—

Sound all the lofty instruments of war,
And by that music let us all embrace ;
For, heaven to earth, some of us never shall
A second time do such a courtesy.

"Warburton was of opinion that the poet meant that the odds were so great, that heaven might be wagered against earth, that many present would never embrace again. This is a mistake, according to the manuscript-corrector: Hotspur calls heaven and earth to witness to the improbability that some of those present would ever have an opportunity of regreeting each other :—

*Fore heaven and earth, some of us never shall
A second time do such a courtesy."*

I must confess I cannot see what we gain by this alteration. The objection still remains of an idle imprecation, which would not have entered Hotspur's mind at such a solemn moment.

In May 1852, I suggested the following reading, which I have reason to know has been admitted, by many competent judges, to redeem this fine passage, and restore to it the true expression of heroic pathos which it was intended to breathe,

Sound all the lofty instruments of war,
And by that music let us all embrace ;
For *here on earth* some of us never shall
A second time do such a courtesy.

The words *heaven to earth* and *here on earth* were easily mistaken for each other in old manuscript, and the page preceding that on which the error occurs in the folio has a much stranger misreading.

P. 239. For,

The King hath many marching in his coats :

the corrector would read :—

The King hath many *masking* in his coats.

This is specious ; but, as Mr. Collier himself says, “ The old reading is intelligible, and does not positively require change.” Why then propose it ?

P. 240. The reading of the quartos “ earthy ” instead of *the earth* of the folios, has been that of all editions, time out of mind, and therefore nothing new ; and the substitution of *which* for *since*, and the omission of *it* in the line of Worcester's last speech, were neither of them called for.

P. 241. The following lines are not in the folios. The corrector writes them in the margin—

I thank your grace for this high courtesy,
Which I will give away immediately—

but with this substitution,

Which I shall *put in act without delay*.

Upon which Mr. Collier observes, “ This variation may induce

the belief that the corrector *had access to some authority* independent of any of the printed copies of this play, whether in quarto or folio; although *not a few* of his emendations, as we have seen, correspond with the earliest and some other quartos, which had been abandoned by the folios."

The *variation* induces no such belief; for the corrector shows on all occasions that he thought he could *improve* upon the language of Shakespeare. "Not a few" indeed of the so called *emendations* of the corrector are adoptions of such readings as have been supplied by successive editors from the earlier quartos. It would be wonderful, truly, if he should have fortunately hit upon the very copies which furnished these readings on all occasions. It leads to the conclusion that we owe these corrections to some comparatively recent hand, who adopted them from one of the variorum editions.

SECOND PART OF KING HENRY IV.

INDUCTION.

P. 242. The very first two corrections in the Induction to this play, mentioned by Mr. Collier, are merely the readings of misprints, which have been adopted silently in all editions, even Mr. Collier's and Mr. Knight's. In fact, the first folio has *surmises*. Why it was necessary to mention these, but for the purpose of swelling the catalogue of the corrector's coincidences, I cannot conceive.

Mr. Collier judiciously says, "We may doubt the fitness of changing *peasant*-towns, as printed with a hyphen in the folios, to *pleasant* towns." He adds, however, "but it may be right, and it ought, therefore, to be mentioned!" Does Mr. Collier think it necessary to mention all the crudities of the corrector? His book would have consisted of but *few* pages, but would have been much more valuable, had he confined himself to the few corrections of evident errors, which were new to the world.

ACT I. SCENE I.

P. 243. Again! Why mention at all the correction of the

palpable misprint of the folio *able* for *armed*; which had been set right from the 4to long since, in all editions, even in Mr. Knight's, who says very truly, that "the compositor caught the word *able* from the preceding line." But Mr. Collier's notion—"that if the corrector did not obtain the word from the quarto, he might have heard the passage accurately recited on the stage in his day, or possibly *he used some independent but concurrent authority*,"—explains his motive.

Ib. The adoption of Theobald's reading of "*rugged'st* hour" for *ragged'st* hour, which had long been rejected, was not perhaps very judicious in the corrector, but may serve to show that he was acquainted at least with Theobald's edition, or some later one that adopted his reading, or mentioned it.

SCENE II.

P. 243. The reading "costermonger *days*," instead of costermonger *times*, and "about three of the afternoon," instead of "about three *o'clock* in the afternoon," are certainly no improvement upon the received reading of the quartos, adopted in all editions, but a capricious variation; perhaps Mr. Collier would say, "on authority unknown to us."!

P. 244. The substitution of *diseases* for *degrees* in Falstaff's speech is a good and legitimate correction; which has also been made in my copy of the second folio. It was one which, although it has escaped the commentators, would be very likely to suggest itself to any one whose attention was especially directed to the numerous typographical errors that disfigure that book.

SCENE III.

P. 244. "Farther on, Lord Bardolph draws a parallel between the building of a house and the carrying on a war, which is obscured by the omission of a whole line, *fortunately* inserted in the margin by the old corrector. Our first extract is as it stands in the folios, and we will follow it by the same quotation as *amended*. The speaker is supposing that a man

purposes at first to construct a dwelling, which he afterwards finds beyond his means :—

What do we then, but draw anew the model
In fewer offices ; or at least desist
To build at all? Much more in this great work,
(Which is almost to pluck a kingdom down,
And set another up,) should we survey
The plot of situation, and the model ;
Consent upon a sure foundation ;
Question surveyors ; know our own estate,
How able such a work to undergo,
To weigh against his opposite ; or else,
We fortify in paper, and in figures, &c.

“ As amended by the old corrector, the same passage runs as follows :—

What do we then, but draw anew the model
In fewer offices ; or at *last* desist
To build at all? Much more in this great work,
(Which is almost to pluck a kingdom down
And set another up) should we survey
The plot, *the* situation, and the model,
Consult upon a sure foundation,
Question surveyors, know our own estate,
How able such a work to undergo.
A careful leader sums what force he brings
To weigh against his opposite ; or else
We fortify *on* paper, and in figures, &c.

“ That the furnishing of *this new connecting line* (to say nothing of verbal *emendations*, the first of which Steevens speculated upon) between Lord Bardolph’s simile and its application, is an *important improvement*, although the question still returns upon us, *from whence was it derived?*”

I unhesitatingly answer this question—Certainly from the perverse misapprehension of the passage by the corrector, whoever he may have been, and from his conceit that he could improve the language and thoughts of the poet. His interpolation mars entirely the integrity of the poet’s simile, by introducing a new element, and interrupting its course ; making what was before perfectly simple and consecutive, involved. The reading *last* for “least” may have been adopted

from Steevens. The only other correction which the passage requires, if indeed that be necessary, is to read "*this* opposite," instead of *his*. "Much more in this great work," says Lord Bardolph, "should we examine our plan, our situation, and the frame of it. Agree upon a secure foundation of it. Question lookers-on, know our position; how far we are able to undertake such a work, and preponderate against *this* adversary." There is no necessity for further deviation from the old copy.

P. 244. "The first twenty lines of Lord Bardolph's second speech are only in the folio impressions, and the corrector of that of 1632 *shows* that they have been most corruptly printed, probably from defects in the manuscript in the hands of the compositor. Malone and others *set right* one error in the first line, by converting 'if' to *in*, but the second line appears to be even more strangely blundered, for instead of—

Indeed the instant action, a cause on foot, &c.

"we *ought to read* the whole passage thus: it is in answer to Northumberland's question, whether it could do harm to hope?—

Yes, *in* this present quality of war:
Indeed the instant *act and* cause on foot
Lives so in hope, as in the early spring
We see appearing buds, &c.

"Thus the measure is amended, and the sense cleared."

But surely *act and* for *action*, is anything but an improvement. There have been numerous suggestions for the correction of this passage, none of them more satisfactory than this conjecture of the corrector. The reading of the old copy, merely substituting *in* for "*if*," as Johnson suggested, will bear this construction:—

It never yet did hurt (says Hastings) to be sanguine. To which Lord Randolph replies:—

Yes, *in* this present quality of war—(it has done hurt)
Indeed the instant action, (i. e.) a cause on foot
Lives so in hope, as in the early spring, &c.

To be over sanguine, has been and is most injurious in that particular crisis we are now arrived at; on the point of committing ourselves irrevocably :—false hopes at this time are as treacherous as early blossoms.

ACT. II. SCENE I.

Pp. 245-246. To substitute *score* for *loan*, in Dame Quickly's speech, is again to interfere with her characteristic language; and the insertion of *red* and *but*, next noticed, entirely supererogatory.

P. 246. The substitution of *pure* for "*poor* virtue," in Falstaff's speech to Doll Tearsheet, is a good and probable conjectural emendation.

ACT III. SCENE I.

P. 247. The substitution of "*high* canopies," for *the* canopies, was not at all necessary. The alteration of *clouds* to *shrowds* is nothing new, and may have been suggested by some edition of recent times; it was rejected by Steevens, who observes, that "A moderate storm would hang the waves in the *shrowds* of a ship; a great one might poetically be said to suspend them on the clouds, which were too *slippery* to retain them." There is no valid reason for departing from the old text: the poet himself is evidence in its favour. Thus, in Julius Cæsar :—

I have seen
The ambitious ocean swell, and rage, and foam,
To be exalted with the threatening *clouds*.

I do not think that Mr. Collier will find "This *emendation* to settle the question."

ACT IV. SCENE I.

Ib. "At the end of Mowbray's speech," the corrector "points out a curious blunder, arising, in all likelihood, from mishearing on the part of the scribe, which has been the occasion of several notes. In old and modern impressions, the line has thus been printed :—

Let us sway on, and face them in the field.

"Johnson truly says, that he had never seen 'sway' used in this sense, and Steevens takes the trouble to insert several quotations in which *sway* is found, but always in its ordinary meaning, so that they prove nothing. The *plain truth* is, that the copyist *ought to have written different words*, that have exactly the same sound, viz. :—

Let's away on, and face them in the field.

We need have no hesitation in at once admitting this change of the received text."

I do not hesitate to say, that to change "Let us *sway* on," for "*Let's away* on," would be to substitute a pedestrian phrase for a poetical one. But Mr. Collier misrepresents Dr. Johnson, whose note is confirmatory of the old reading; he says, "I know not that I have ever seen *sway* in this sense; but *I believe it is the true word*, and was intended to express the uniform and forcible motion of a compact body. There is a sense of the noun in Milton kindred to this, where, speaking of a weighty sword, he says, 'It descends with huge two-handed *sway*.' And the quotations of Steevens are quite confirmatory. Thus Holinshed, 'The left side of the enemy was compelled to *sway* a good way back, and to give ground,' &c. And in K. Henry VI. Part III. Act ii. Sc. 5:—

Now *sways* it this way, like a mighty sea,
Forc'd by the tide to combat with the wind:
Now *sways* it that way, like the self-same sea,
Forced to retire by fury of the wind.

Every one who is anxious to preserve the text of the poet uncorrupted, would therefore hesitate to admit this innovation.

P. 248. Led on by bloody youth guarded with *rags*, instead of *rage*, is a specious but not an undoubted correction. If "*bloody youth*" is the true reading, it rather makes against it; but Warburton thought we should read "*heady youth*." My copy of the second folio also makes this correction, to which, upon the whole, I incline. Warburton's correction of *glaives*, for *graves*, has been adopted by the corrector, yet the reading of Steevens, *greaves*, is at least equally probable, and nearer to the old word.

Ib. "The last line of what Westmoreland says, is thus given in the folio, 1623—

To a loud trumpet and a point of war.

"The folio, 1632, makes the matter worse, by putting *low* for *loud*." The corrector would read—

To a loud trumpet and *report* of war.

But it is most probable that the poet wrote

To a loud trumpet and a *bruit* of war.

bruit might easily be misprinted *point*. The preceding words—

The harsh and boisterous tongue of war—

very much favours this reading.

P. 249. The substitution of "*her man*," for "*him on*," in the lines at the end of Scroop's speech, is a very plausible correction, and is evidently called for. This may be considered one of the corrector's few admissible conjectures.

SCENE II.

P. 249. The same may be said of the correction of *zeal* to *seal*, in the line at the close of Prince John's speech,—

Under the counterfeited *seal* of heaven
The subject of heaven's substitute, &c.

The quarto has :—

Under the counterfeited *zeal* of *God*
The subjects of *his* substitute, &c.

Which reading Mr. Collier adopted in his edition, although he *now* says *seal* "must be the true reading." !

SCENE III.

Ib. The substitution of *dull* for *place*, twice in Falstaff's speech, is hardly necessary, and the words could not well have been mistaken for each other.

P. 250. Surely, to change *rigol* to *ringol*, was superfluous meddling, for Shakespeare has it again in his *Lucrece*; and Mr. Collier has shown that *rigol-eyed* is used by Middleton for round-eyed. Its etymology is uncertain, but Mr. Nares says it is from the old Italian *Rigoletto*, a little wheel.

I may here take occasion to notice that Mr. Collier, following others, in his edition of Shakespeare, vol. iv. p. 428, has mistakingly pointed a speech of the King, thus:—

K. Hen. 'Tis seldom, when the bee doth leave her comb
In the dead carrion.

And has fallen into the same error in *Measure for Measure*, Act. iv. sc. 2, by printing—

Seldom, when
The steeled gaoler is the friend of man;

where the comma is wanting in the folio. Seldom-when is a compound word, signifying rarely, not often. Thus, in Chaucer, we have *selden-time* in *The Clerke's Tale*, v. 7958,—

I me rejoiced of my lybertie
That *selden-tyme* is founde in mariage.

And Palsgrave has a similar compound, "*Seldom-what*, Gueres souvent, and *Other-whyles*, Aulcunes foyes, or Parfoys." *Any-when*, of the same construction, is still current provincially in familiar language.

Ib. The corrector adopts the reading *win*, instead of the misprint *joyne* from the quartos, or some later authority, which is more probable.

P. 250. "The expression, 'for what in me was purchas'd,' the corrector changes to 'for what in me was purchase,' i. e. booty, a meaning constantly given to the word by our poet and his contemporaries; the verb, to purchase, was, we believe, never used in this sense."

This is another needless interference with the old text; Mr. Collier has here, and elsewhere, entirely mistaken the meaning of the word. In our poet's time, and long before, *to purchase* was *to get*, or *obtain*, especially by eager pursuit. It had the same sense as the old French *pourchas*, from which it is derived. "POURCHAS s. m. du Latin *proquassus* (grand secousse), vieux mot qui signifiait *chasse, longue poursuite*. Il nous reste le verbe *pourchasser*, poursuivre, rechercher avec obstination." *Noel et Carpentier Dict. Etymol.*

Bishop Hall, in his 2nd Satire, B. 1, speaking of the fruitless pursuit of literature, says:—

Long would it be ere thou hast *purchase* bought,
Or wealthier waxen by such idle thought.

Shakespeare himself would have shown that the signification Mr. Collier attaches to it, is a *perversion* of the true sense of the word. Thus, in K. Henry V. Act iii. sc. 2, "they will steal anything, and *call it purchase*." So, in the prophecy attributed to Chaucer:—

Whan roberie is *holdin purchas*,
And letcherie as *privie solas*.

Gadshill, in 1st Part of K. Henry IV. Act ii. sc. 1, says—"Give me thy hand, thou shalt have a share in our *purchase*, as I am a true man." What K. Henry means to say by "what in me was *purchas'd*, falls upon thee in a more fairer sort," is "what I obtained *by eager pursuit*, you obtain by succession." Hear Minsheu,—"*POURCHAS* (*perquisitum*) commeth of the French (*pourchasser*, i. *solicitare, ambire, eagerly to pursue or follow*)." It signified acquiring or obtaining by any other means than title or descent. Rosalind says to Orlando, in *As You Like It*, "Your accent is something finer than you could *purchase* in so removed a dwelling." And Ben Jonson, in *The Devil is an Ass*, Act i. sc. 1:—

"I will share, sir,
In your sports only, nothing in your *purchase*."

That is, what *you get* in the pursuit.

ACT V. SCENE I.

P. 251. We have here the restoration of the word *without*, the reading of the quarto, which had long since been that of all editions, and certainly required no notice.

SCENE III.

The alteration in the last line of Pistol's speech is uncalled for. The line preceding, "Where is the life that late I led, say they," is all that can be considered a quotation from a ballad, occurring again in the Taming of the Shrew.

P. 252. Why notice the correction of the error, peculiar to the second folio, of *forgotten* for *forgiven*, which had also been set right in all editions? But none of the minutest deeds of the correctors are to be passed over.

KING HENRY V.

CHORUS.

P. 253. We have happily escaped from the meddling of the corrector in respect to the word *imaginary* in the Prologue of the Chorus. It is used for *imaginant*. The active for the passive, according to the practice of the poet and some of his cotemporaries.

ACT I. SCENE II.

To find his title with some show of truth—

"Is not altered," says Mr. Collier, "to 'to *fine* his title,' as in Malone, &c. but to 'to *found* his title,' which, on some accounts may be considered the better reading of the three."

Can Mr. Collier possibly think so? Both to *find* and to *found* are equally wrong. Mr. Collier should have told us that to *fine* is the undoubted reading of the quartos, and signifies to *adorn*, *decorate*, *set off*, or *embellish*, like the French *embel-*

lir, or Ital. *abbellire*, and not to *refine*, as Mr. Collier, in a note on the passage in his edition of Shakespeare, seems to imagine!

P. 254. "The king, speaking of Scotland, says:—

Who hath been still a giddy neighbour to us.

"The old corrector inserts *greedy* for 'giddy'; either word will suit the place, whether we suppose Henry to mean that Scotland has been an unsteady neighbour, or a rapacious one, anxious to seize all opportunities of pillaging England. *Greedy* seems rather better adapted to the context, but the printed copies are uniformly in favour of 'giddy.'"

If this is Mr. Collier's genuine opinion, I am sorry for it; and am quite sure he will find no one of the same mind who has paid much attention to the language of the poet. *Giddy* here, as elsewhere, means *unstable, insecure, uncertain*, and not to be trusted.

Ib. "Lower down, we need have less doubt regarding the alteration of an important word:—

The King of Scots, whom she did send to France
To fill King Edward's fame with prisoner kings.

"The manuscript-correction here is *train* for 'fame.'"

Whoever looks at the context would have at least *equal doubt* of this innovation.

To fill King Edward's fame with prisoner kings,
And make their chronicle as rich with praise
As is the ooze and bottom of the sea,
With sunken wreck and sumless treasures.

Train, Mr. Collier may be assured, was not the poet's word; and the corrector here makes a futile endeavour to *improve* upon him.

Ib. "In the subsequent passage,—

Playing the mouse in absence of the cat,
To *tear* and havoc more than she can eat,

"the folios have *tame*, and the quartos *spoil*, for 'tear.' 'Tear,' which was conjecturally placed in the text, is supported by an

emendation in the folio, 1632, where *teare* for 'tame' is written in the margin."

Here we have another remarkable instance of sympathetic coincidence with a conjecture of Mr. Collier on the part of the corrector? But as the quartos afford a much better reading, *spoil*, we may surely adhere to them, and leave the corruption of the folios, *tame*, out of the question; as it is at least quite as probable that this was a misprint for *spoil*, as that the quartos put that more expressive word for *tear*. No interference with the received text is therefore here needed.

Ib. "In the next line but one, the old corrector seems to have taken 'crush'd' in the sense of *compelled*; while for 'but,' of the old copies, he has substituted *not*, a misprint of the most frequent occurrence:—

Yet that is *not* a *crush'd* necessity, &c."

Mr. Collier, in his edition of Shakespeare, adopted the erroneous reading of the quartos, *curs'd*, with the following note: "So the quartos, in reference perhaps to *the disposition of a cat*. The folios read *crush'd*. It has been suggested to me that we might read 'a *cur's* necessity,' or necessity imposed by a *cur*, Scotland being afterwards called 'the dog'!"

There is not the slightest necessity for interfering with the text of the folios, "A *crush'd* necessity" signifies a forced inference—a strained or forced conclusion from premises that do not naturally make it a necessity. Exeter would say, "Your drift is, that it is necessary for the cat to stay at home; but such a necessity only follows by a crushing of the argument; since the cat is not our only protection, we can lock up, and set traps, and do without her." Where could Mr. Collier find authority for the corrector's notion of its meaning *compelled*? See the second sense of the word given in Dr. Richardson's most excellent Dictionary.

Ib. "In the last line but one of this page" (Collier's Shakesp. iv. 476) "for 'sorts' the plausible alteration is *state*:—

They have a king and officers of *state*."

The reading of the old copies is "officers of *sorts*," and it is

undoubtedly right. The "plausible" alteration of the corrector is as absurd as it is uncalled for, as a mere glance at the context will show; for it is bees that are spoken of:—

They have a king and officers of sorts; [i. e. various kinds.]
Where some, like magistrates, correct at home,
Others, like merchants, venture trade abroad,
Others, like soldiers, armed in their stings,
Make boot upon the summer's velvet buds; &c.

Ib. "The line, as it has always been printed,

Come to one mark; as many ways meet in one town

"is obviously overloaded, and the corrector of the folio, 1632, gives it, with the context, thus:—

As many arrows, loosed several ways
Come to one mark; as many ways *unite*;
As many fresh streams meet in one salt sea, &c.

"Thus the repetition of the word 'meet' in two succeeding lines, is avoided; but it may still be a question, whether Shakespeare might not wish here to vary the regularity of his lines by interposing one of twelve syllables."

Unquestionably. The poet has frequently thus varied his metre; and it is rash and intolerable thus to rewrite his verses. By what possible accident could "meet in one town" be mistaken for the corrector's *unite*? But here as elsewhere his conceit made him imagine that he could *improve* upon Shakespeare! In this way every line might be rewritten and the poet submerged.

P. 255. To the substitution of *soul* for "sail," in the following lines of King Henry's speech, there is little objection, as the words might easily be mistaken for each other:—

I will keep my state,
Be like a king, and show my *sail* of greatness,
When I do rouse me in my throne of France.

Ib. The same perhaps may be said of the substitution of *seasonable* for "reasonable," in the passage where the king

urges expeditious preparation for the invasion of France. Yet *reasonable* has never hitherto been doubted, as it answers every purpose.

Therefore, let our proportions for these wars
Be soon collected, and all things thought upon
That may with *reasonable* swiftmess add
More feathers to our wings.

But had this change been proposed by any one else but Mr. Collier's corrector, it would not, I think, have obtained his prompt concurrence.

ACT II.

P. 256. The change in the third line of the chorus, "Now *thrive*" the armourers, to, "Now *strive*," is quite unnecessary, and the true word *thrive* expresses the same thought as the Latin *multis utile bellum*, although Mr. Collier says, "We feel convinced *strive* was the poet's word."

Ib. "Pope completed a defective line in the chorus as follows:—

Th' abuse of distance, *while we* force a play.

"*While we* is in no ancient copy; and the old corrector of the folio, 1632, informs us that the words wanting were not those, for he puts it,—

Th' abuse of distance, *and so* force a play."

Neither are these words, *and so*, to be found in any ancient copy; why then should they be preferable to Pope's? whose authority I hold as at least equal to that of the anonymous blundering corrector. The lines stand thus in the first folio,—

Linger your patience on, and wee'l digest
Th' abuse of distance; force a play: &c.

Mr. Collier has the following note in his edition of Shakespeare: "This is the reading of the folio, 1623, excepting 'well' [wee'l] for 'we'll'; and though the measure be defective, we have *no warrant for an arbitrary correction of it*, especially *when sense may be extracted without any addition*"!

SCENE I.

P. 256. The adoption of Farmer's suggested reading of *smites* for "smiles" is merely another coincidence ; and the substitution of *jade*, instead of the misprint of the folios "name," for the undoubted "mare," as it stands in the quartos, Mr. Collier himself tacitly abandons ; and well he may !

SCENE II.

Ib. "By too earnest an anxiety to follow the old copies, an evident misprint, which could nevertheless be reconciled to fitness by ingenuity, has been preserved. It is in one of the king's speeches at Southampton, ordering the enlargement of a drunkard who had railed on him, and the passage has always been thus printed :—

It was excess of wine that set him on,
And on his more advice, we pardon him.

"*Our* is substituted for 'his' in the folio, 1632 ; it was on the king's 'more advice,' and not on that of the prisoner, that he was to be set at liberty."

Can there be "too earnest a desire to follow the old copies" wherever perfect sense can be obtained from them without innovation ? It is quite as probable that the drunkard when sober had expressed contrition, had "more advice : " *his* and *our* could hardly have been mistaken for each other.

Thus in *Measure for Measure*, Act v. Sc. i.

Pardon me, my noble lord,
I thought it was a fault, but knew it not,
Yet did repent me after *more advice*.

P. 257. This consideration would make us reject at once the substitution of *state* for "late," in the King's inquiry—

Who are the late commissioners ?

Which Mason has shown clearly means the "lately appointed commissioners."

SCENE III.

P. 257. "We are sorry to be *obliged to part* with Theobald's fanciful emendation in Mrs. Quickly's description of the death of Falstaff, 'for his nose was as sharp as a pen, and a' bab-

bled of green fields,' founded upon the following words in the old copies, never understood, and containing two misprints, which we shall point out presently, on the authority of the corrector of the folio, 1632 :—'for his nose was as sharp as a pen, and a table of green fields.' The mention of 'a pen,' and 'a table,' might have led to the detection of the error: writing tables *were no doubt*, at that period, often covered with green cloth, and it is to the sharpness of a pen, as seen in strong relief on a table so covered, that Mrs. Quickly likens the nose of the dying wit and philosopher, 'for his nose was as sharp as a pen *on* a table of green *frieze*.' The *emendation* is merely *on* for 'and,' and *frieze* for 'fields;' and it is found in the margin of the folio, 1632. Pope's ridiculous suggestion respecting 'a table of Greenfield's,' whom he supposed (there is no extraneous syllable to countenance the notion) to have been the property-man of the theatre, has long been exploded; and such, we apprehend, must *now* be the fate of other proposals in connexion with this obviously corrupt passage."

If Mr. Collier does feel himself "obliged to part" with the admirable reading of Theobald, I can only say that I am sorry for him; but if he would wish to administer the corrector's nostrum to the true lovers of the poet, he and the corrector must expect to be addressed by them in the words of the Ar-give theatrical enthusiast :—

Pol! me occidistis, amici
Non servastis, cui sic extorta voluptas,
Et demptus per vim mentis gratissimus error.

The conjecture of the corrector, however, is not at all new. Mr. Collier might have found a note in the Variorum Shakespeare, bearing the signature of "Smith," proposing to read "his nose was as sharp as a pen *upon* a table of green *fells*"!* But is Mr. Collier assured that "a table of green

* I must indulge the reader with a portion of it to show how great wits jump together. "Mother Quickly compares Falstaff's nose (which in dying persons grows thin and sharp) to one of those silver or steel pens, and she meant probably to have said on a *table-book* with a *shagreen cover*, or *shagreen table*; but in her usual blundering way, she calls it a *table of green fells*, or a table covered with *green skin*; which the blundering transcriber turned into *green fields*"!!

frieze" would signify what we should now call a *writing-table*? or that it was likely to come into Dame Quickly's mind? The emendation of Theobald is so much more in character and keeping with the whole of her speech, as to carry conviction with it; add to that, it involves less change of the text, the variation being only an apostrophe at *a*, and *babled* for *table*. Perhaps no conjectural amendment, of a corrupt passage in Shakespeare, ever gave more universal satisfaction; and even Pope, who must have been extremely vexed by the exposure of his own absurd suggestion, seems to admit it. It has not, I think, been remarked that the emendation was suggested to Theobald, as he tells us, in his *Shakespeare Restored*:—"I have an edition of Shakespeare by me, with some marginal conjectures of a gentleman, some time deceased, and he is of the mind to correct this passage thus—'for his nose was as sharp as a pen, and a' *talked* of green fields.' It is certainly observable of people near death, when they are delirious by a fever, that they talk of moving; as it is in those in a calen-ture, that their heads run on *green fields*. The variation from *table* to *talked*, is not of very great latitude; though we may still come nearer to the traces of the letters, by restoring it thus—'for his nose was as sharp as a pen, and a' *babled* of green fields.'"

To no one are we indebted for a greater number of happy conjectural emendations of the text of Shakespeare, than to this man, so unjustly traduced by the rancorous spite of Pope. Until he became connected with Pope, Warburton thought highly of Theobald; see the correspondence between them, printed in Nichols's *Literary Anecdotes*. It is true that he is not always right, but he had not the aids at command, which some of those, who have blundered so egregiously in more recent times, have possessed.

SCENE IV.

P. 258. The proposed substitution of *mighty sire*, for "*mountain sire*," had been suggested by Mr. Tollet, and rejected by Steevens and Malone; the latter observes, that "the repetition of the word *mountain*, is much in Shakespeare's manner." Steevens says, "I believe the poet meant to give an idea of more than human proportion to the figure of the king." This is another coincidence.

ACT III.

P. 258. "In the Chorus, describing the embarkation and sailing of Henry V. from Southampton, we read,—

Behold the threaden sails,
Borne with th' invisible and creeping wind,
Draw the huge bottoms through the furrow'd sea.

"It is true that, in a certain sense, the sails of a ship may be said to be 'borne' by the wind; but the old corrector supplies us with a word, which, as it is *more picturesque*, as well as appropriate, *we may confidently attribute to the poet* :—

Behold the threaden sails,
Blown with th' invisible and creeping wind,
Draw the huge bottoms through the furrow'd sea."

It is vexatious to be called upon to rebut such mischievous interference with the undoubted and authentic old text. The very expressions in the line show the meddler to be wrong. Think of :—

Blown with th' invisible and creeping wind !

Borne is the true, and hitherto undoubted, word of the poet, and this is only another instance of impertinent and absurd interference.

SCENE II.

Ib. The stupid *interpolations* in the fragments of ballads the poet has put into the mouth of Pistol and the boy, which Mr. Collier accepts as genuine, bear on the face of them evidence of being the clumsy attempt of an arrant botcher, and would deceive no one, but a prejudiced favourer of this interpolator's doing. Until better "authority" for piecing these fragments shall be forthcoming, they must remain as they are found in the old authentic text, and most probably as the poet left them.

SCENE III.

I pass over the two next rectifications, as having been made in all editions since Pope's time.

SCENE VI.

The substitution of *new-coined* oaths, for "new-tuned" of the old copies, is a very plausible and probable correction of a typographical error.

SCENE VII.

To change the word "hairs" for *air* in the line where the Dauphin is praising his horse, and says: "He bounds from the earth as if his entrails were *hairs*," would be absurd. The allusion is, as Warburton remarks, to the *bounding* of tennis-balls, which were stuffed with *hair* and not with *air*! As we learn from the poet himself, in *Much Ado About Nothing*, "And the ornament of his cheek hath already stuff'd tennis-balls."

ACT IV. SCENE I.

The alteration of the reading of the folio, "speak *fewer*," in Fluellin's speech, to "speak *lower*," is another coincidence with modern editions, especially Mr. Collier's. But there can be no doubt that the reading of the folio is correct, and that the word was intended to mark the provincial dialect of Fluellin. The two earliest quartos misprint the word *lower*, and the printer of the quarto, 1608, turned it into *lower*. Steevens had heard the phrase in use provincially: "Speak *fewer*, or my mistress will hear you."

P. 260. "A line in the King's soliloquy,—

What is thy soul of adoration?

"has hitherto presented insurmountable difficulties to the commentators. Henry is descanting upon the vanity of regal accompaniments, maintaining that ceremony is all that distinguishes a monarch from a subject, and apostrophising ceremony, he asks,—

What are thy rents? What are thy comings in?
O ceremony! show me but thy worth!
What is thy soul of adoration?

K

"The old corrector *points out* this last line as having been misprinted; and reading it as follows, the whole dispute between Johnson, Steevens, and Malone, seems at an end:—

O ceremony! show me but thy worth!
What is thy soul *but adulation*?

"which is strongly supported by the whole context, and especially by two lines that follow almost immediately:—

Think'st thou the fiery fever will go out
With titles blown from adulation?

"Therefore, the answer, when Henry asks what is the worth of ceremony, is what he himself supplies, that the soul of ceremony is nothing but adulation."

Here there is no doubt that the meddling of others has led to the unnecessary interference of the corrector. The old text is quite satisfactory. The King says, "O ceremony! show me what value thou art of? what is thy soul or essence of external worship or adoration?"

Art thou aught else but place, degree, and form,
Creating *awe* and *fear* in other men?

This is the immediate context which Mr. Collier thinks supports the absurd substitution of *but adulation* for "of adoration" of the old copy! Nothing but a pertinacious determination to support a bad cause could have so blinded him.

P. 261. Who would have thought that any reasonable being, who was moderately conversant with the language of Shakespeare, would have deemed it necessary to change the word "distressful" for *distasteful*, in the following passage:—

Not all these, laid in bed majestical
Can sleep so soundly as the wretched slave;
Who with a body fill'd, and vacant mind
Get him to rest, *cramm'd with distressful bread*;
Never sees horrid night, the child of hell;
But like a lackey, from the rise to set,
Sweats in the eye of Phoebus, and all night
Sleeps in Elysium.

The King's previous question to ceremony, which concludes—

Can'st thou when thou command'st the beggar's knee,
Command the *health* of it?

might have led Mr. Collier to see that *distressful* here has not the meaning he would give it, but that the poor slave, *crammed* as he is with coarse bread, which would *distress* the stomach of the child of pomp and luxury and make him restless, sleeps soundly under circumstances in which the less healthful and pampered being would not sleep at all.

Johnson has observed that "these lines are exquisitely pleasing," and the meaning never troubled any one, until this unnecessary piece of meddling.

SCENE III.

Ib. "A passage in which the King supposes that the dead bodies of the English left in France will putrify and infect the air, and thus pursue their enmity to the inhabitants, has never been properly understood, because never properly worded; it has been thus given in ancient as well as modern editions:—

Mark, then, abounding valour in our English;
That, being dead, like to the bullets grazing,
Break out into a second course of mischief,
Killing in relapse of mortality.

"The simile of the bullet's grazing from one object, which it destroys, to another which it also wounds, shows that we ought not to read 'abounding,' but '*rebounding* valour' of the English; and that instead of 'relapse,' which ill suits the rhythm of the line, we ought to read *reflex*, in allusion to the power of the bullet to injure, when reflected backward from the object first struck. The four lines, therefore, ought to be printed in this manner:—

Mark, then, *rebounding* valour in our English,
That, being dead, like to the bullets grazing,
Break out into a second course of mischief,
Killing in *reflex* of mortality."

The difficulties which some commentators, beginning with

Theobald, fancied in this passage, have apparently given rise to the corrector's substitutions, which are far from improvements. It requires no meddling interference. The sense is clearly this:—"Mark, then, how valour *abounds* in our English, that (who) being dead, like an almost spent bullet, break out into a second course of mischief, killing even in their mortal *relapse* to mother earth." That in the word *abounding* there may have been an equivocal intended in allusion to the rebound of a cannon-ball is possible, because the poet elsewhere indulges in playing upon words. But no change in the text is at all requisite. This "putrid valour," as Johnson pleasantly calls it, is common to the description of other poets. Thus Lucan, *Pharsalia*, lib. viii. v. 821:—

Quid fugis hanc cladem, quid olentes deseris agros?
Has trahe. Cæsar, aquas; hoc si potes utere cœlo,
Sed tibi tabentes populi Pharsalica rura
Eripiunt, camposque tenent victore fugato.

And, as Steevens tells us, Corneille has imitated this passage in the first speech of his *Pompée*:—

de chars
Sur ces champs empestés contusément épars,
Ces montagnes de morts privés d'honneurs suprêmes,
Que la nature force à se venger eux-mêmes
Eh de leurs troncs pourris exhale dans les vents
De quoi faire la guerre au reste des vivans.

SCENE VI.

P. 262. "Exeter, giving a description of the deaths of York and Suffolk, speaking of the former, says, as the text has been always repeated,—

In which array, brave soldier, doth he lie,
Larding the plain."

which the corrector would change to *loading* the plain. A most unlikely expression. The idea of the poet, evidently, expressed by the word *larding*, is *enriching*, manuring the plain with his blood. The King had just before said:—

From helmet to the spur all blood he was.

And although Mr. Collier thinks Steevens's quotation of Fal-

staff "larding the lean earth as he walks along," not apposite, he may be assured that the idea here is of the same nature; and that his corrector's "*loading* the plain," with one poor hero bleeding to death, will never do.

SCENE VII.

Ib. Montjoy, the French herald, after the battle, appears before the King, and says:—

I come to thee for charitable license,
That we may wander o'er this bloody field
To book our dead, and then to bury them—

for which the corrector would substitute "to *look* our dead." Unless Shakespeare meant to make Montjoy here speak broken English, which he does nowhere else, to *look* our dead would be indeed a strange phrase. Every one knows that after a battle, in all times, it was usual for each party to make a list of their killed and wounded, and it is to *make such a list* that "to *book* our dead" relates. It is wearisome, at every step, to have to correct the misapprehensions of this intruder upon the language of Shakespeare.

ACT V.

Ib. The two minute corrections in the first lines of the Chorus may probably be admissible, although the first of them seems scarcely needed.

SCENE II.

P. 263. As a specimen of the puerile and unnecessary trifling of this corrector, take the following:—

"The Duke of Burgundy, in the course of his long harangue, asks why Peace should not, as formerly, in France,—

Put up her lovely visage?

"An *awkward phrase*, arising, *no doubt*, from the misprint of one short word for another, and the manuscript-corrector therefore has,—

Should not in this best garden of the world,
Our fertile France, *lift* up her lovely visage.

"This change," continues Mr. C. "may, nevertheless, have been proposed *as a mere matter of taste*!"

Comment is here unnecessary.

P. 263. "A trifling error of the press has been committed in the last line of the speech of the French King, in reply to Henry's request that he would answer, whether he refused or accepted the articles of peace proposed. As always printed, the passage has stood,—

We will suddenly
Pass our accept, and peremptory answer.

"'Pass our accept,' seems to have been taken for 'pass our acceptance,' but what the French King intends to say is, that, after further consideration, he will either pass by articles to which he may object, or accept others which seem admissible: he says,—

Pleaseth your Grace
To appoint some of your council presently
To sit with us once more, with better heed
To re-survey them, we will suddenly
Pass, *or* accept, and peremptory answer.

"The blunder here was merely 'our' for *or*, and this use of the word 'pass' was common."

This is no new proposition, but one derived from some edition with notes; it has been very satisfactorily answered long since by Mr. Tollet, who observes,—"If we read 'pass *or* accept,' is not *peremptory answer* superfluous, and plainly implied in the former words?" To *pass an accept* seems to have been an old legal term for, to agree upon conditions, or acceptance of terms proposed. We elsewhere have *suspect* for *suspicion*.

I may be permitted to cite my own note on the passage, published in 1826. "'*Pass our accept* and peremptory answer.' To *pass*, here signifies 'to finish, end, or agree upon the acceptance which we shall give them, and return our peremptory answer.' Thus, in *The Taming of the Shrew*,—'To *pass* assurance of a dower,' is to agree upon a settlement." The old authentic text here, again, required none of the meddling of the correctors.

P. 264. "A few lines lower, *we may feel assured* that the line,

Shall see advantageable for our dignity,

"*was written by the poet*—

Shall see advantage for our dignity;

"and, *accordingly*, 'able' is erased by the corrector of the folio, 1632."

Who, besides Mr. Collier, would countenance this ruthless stroke of the pen of the pragmatic corrector? It is of a piece with his other incursions upon the language of the poet. *Advantageable* was used by him for likely to be of *advantage*; it is the *vantaggevole* of the Italians. But what shall we say of Mr. Collier's absolute "was written by the poet"!

Ib. The proposition to read *untempting*, for "untempering," in the passage near the end of the scene between the King and Katherine:—"I dare not swear thou lovest me; yet my blood begins to flatter me thou dost, notwithstanding the poor and untempering effect of my visage," is Warburton's, and was most probably derived from him. It has been satisfactorily answered by Steevens—"Untempering, I believe, to have been the poet's word. The sense is, I conceive, 'that you love me, notwithstanding my face has no power to *temper*, i. e. soften you to my purpose.'" The phrase "untempering effect," clearly shows this to be the true reading, which the corrector would needlessly alter to *untempting*.

Ib. "All the folios have, 'girdled with maiden walls, that war hath entered,' a negative having been accidentally omitted; modern editors have invariably inserted 'never;' but although the difference is not material, *the true word was probably 'not,' 'that war hath not entered,' because the old corrector places it in the margin.*"

When Mr. Collier can get the world, at any rate the true lovers of Shakespeare, to pin their faith upon his blundering corrector, *not* may possibly find a place in the text, and the more expressive *never* be discarded. But not till then.

FIRST PART OF KING HENRY VI.

P. 265.

ACT I. SCENE I.

THE corrector adventures to supply the hiatus, perhaps purposely left in the old copy, in the following line :—

Than Julius Cæsar or bright—

with *Cassiopé*. Johnson had proposed *Berenice*, and Pope imagined that it might have been supplied on the stage by the name of the then popular hero—*Francis Drake*, notwithstanding the anachronism ; but he offers it merely as a slight conjecture. It is, however, wiser to leave it as we find it in the old copy, where it has a distinct mark of interruption.

P. 266. For—

He being in the vaward *placed behind*—

the corrector substitutes *rearward*, thus following an exploded conjecture. For, as Steevens justly observes, “Some part of the van must have been behind the foremost part of it.”

Ib. With the same unnecessary interference the corrector substitutes *cause* for “make” in the following lines :—

Ten thousand soldiers with me I will take,
Whose bloody deed shall make all England quake.

thus changing the proper expressive word for an awkward one,

Whose bloody deed shall *cause* all England quake.

Mr. Collier thinks the word may have been altered “as a mere matter of taste.”

Taste, indeed !!

Ib. The obvious correction of *steal* for “send,” long since proposed by Mason, and admitted into the text, until Mr.

Collier again *restored* the corruption in the following lines,

The King from Eltham I intend to *steal*,
And sit at chiefest stern of public weal,

is one more of the corrector's coincidences.

P. 266. "When the Dauphin observes, in reference to the disastrous state of English affairs in France,—

At pleasure here we lie near Orleans,
Otherwhiles, the famish'd English, like pale ghosts,
Faintly besiege us one hour in a month.

"we may be satisfied that the second line, for the sake of measure and meaning, ought to run,—

The whiles the famish'd English, like pale ghosts, &c.

"The correction in the folio, 1632, is precisely this; and it is surprising that so small, so obvious, and so easy a corruption as 'otherwhiles' should have remained till now in the text of this drama."

What is "surprising" is not that the poet's genuine word should have remained, but that any one should have the temerity to change it! To substitute *The whiles* would be to destroy the meaning of the passage. *Otherwhiles* signifies *sometimes*, or *at times* (see Palsgrave or Huloet *in voce*), and is used in that sense here. *The whiles* could only signify *in the meantime* or *interim*, and would not suit the context; so that the corrector has here again only displayed his ignorance and propensity to innovation.

P. 267. There is here again not the slightest necessity for changing the word "forlorn" to *forborne*, in the following line:

Now for the honour of the forlorn French:

Indeed *forborne* is a word entirely unexpressive, for the forbearance of the English had certainly not dishonoured the French, but their former want of success may well make Charles use the epithet *forlorn* as having been applied to them by their adversaries.

Ib. Another piece of interpolation and alteration of the text, to make a rhyme where none was intended, occurs in the

Dauphin's speech, where he challenges Joan of Arc, which Mr. Collier thinks *a decided improvement!* It is thus travestied:—

And if thou vanquishest, thy words are true,
Or I renounce all confidence *in you*.

The discarded word *otherwise* being necessary to the intelligence of the passage, which needs no alteration:—

And if thou vanquishest, thy words are true,
Otherwise I renounce all confidence.

Why attempt to improve upon the language of the poet?

ACT II. SCENE III.

P. 269. An uncalled-for interpolation of the word *lady* in the first line of Talbot's speech,—

That will I show you presently,

is another of the attempts of the corrector at *improvement*.

SCENE IV.

Ib. The adoption of Theobald's reading of *faction* for the misprint "fashion" of the old copies, which has since his time been the received text, hardly required notice, but as another coincidence.

To change "bears" for *braves*, in the line

He bears him on the place's privilege,

is another erroneous piece of meddling which would require better "authority" than that of the corrector, to induce us to change it for the old authentic reading. Mr. Collier forgets everywhere his own maxim, "It is not the province of an editor to attempt to *improve* Shakespeare!"

Ib. The same remark applies to changing "A thousand souls" to "*Ten* thousand."

SCENE V.

P. 269. "Theobald made, and most modern editors have adopted, *a needless change* in the text of the old copies, at the

conclusion of Plantagenet's soliloquy after the death of old Mortimer:—

And therefore haste I to the Parliament,
Either to be restored to my blood,
Or make my will th' advantage of my good.

“The word Theobald altered was ‘will,’ which he converted to *ill*; but the mistake is in a different word, ‘advantage,’ which the corrector *states ought to be* ‘*advancer* ;’ he leaves ‘will’ as it stands in all old copies, and gives the last line of the quotation thus:—

Or make my will th' *advancer* of my good :

“*i. e.* if he be unable to procure from Parliament the reversal of the attainder of his blood, he resolves to make his own will the *advancer* of his own interests. The proposed emendation of *ill* for ‘will,’ by Theobald, was *merely arbitrary and fanciful*.”

And is the proposed alteration of 'the corrector anything else? But Mr. Collier may be assured that Theobald was right, and that his corrector is wrong. There can be no doubt that *ill* was the poet's word, and that the antithesis between *ill* and *good* was intended. Mr. Collier was once himself of this opinion, until his judgment was blinded or perverted by the pretensions of his pragmatic new acquaintance. In 1842 he tells us “we adopt Theobald's amendment, which clears the sense, and preserves the antithesis.” !

ACT III. SCENE I.

P. 270. “Of the ensuing emendation by the old corrector, we can only speculate from probabilities: there are two points in its favour, viz., that both the context and the measure of the line *call for the alteration*. It occurs in Winchester's answer to Gloucester's accusation of covetousness, ambition, and pride:—

If I were covetous, ambitious, *proud*
As he will have me, how am I so poor?

“The common reading is, ‘or perverse,’ for *proud*; but, in the first place, Gloucester has not charged the prelate so much with perverseness, as with pride:

As very infants prattle of thy pride;

“and, in the next place, *proud* exactly fits the measure, while ‘or perverse’ overloads it by two syllables. We may, therefore, perhaps conclude that the emendation in the folio, 1632, was in some way authorized.”

And so we are to indulge ourselves in changing any or every word in the poet to satisfy our own caprice! I venture to say that *perverse* is a more suitable word in this passage than *proud*. Gloucester had accused the prelate of “dissentious pranks,” “lascivious wantonness,” and “envious malice;” surely these were *perversities* of character enough! and what is ambition but *pride* of nature? therefore in the old text he is accused of pride without the new reading! Mr. Collier’s notion of the line being overloaded is somewhat singular, and hardly to be expected from one who has so severely animadverted upon Steevens and others! He tells us, in 1842, “If commentators and verbal critics were to be allowed on all occasions to AMEND what they might consider the defective METRE of Shakespeare in their own way, they would *make strange work of it!*” And again:—“I am firmly persuaded that many passages, now considered defective, were *purposely left so by the poet*, with a view of giving variety, and avoiding that weighty and tedious monotony observable in the works of all his predecessors, with the solitary exception of Marlowe. Hence not only Shakespeare’s lines of eight, but those of twelve or more syllables, of which there are frequent examples; *the first some of his commentators would lengthen by NEEDLESS EXPLETIVES*, and the last they would shorten by cutting out what they are pleased to consider unimportant epithets—as if a poet, of whom it has been said that *he never used a word for which a better could be substituted*, could employ unimportant epithets.”

Here Mr. Collier must certainly have had the corrector of his folio in his thoughts, for he has graphically described him. But what shall we say of the strenuous advocacy of such liberties as he *now* indulges in?

P. 270. To change “prefer” to *preserve*, in King Henry’s speech to the Bishop of Winchester, would be admissible as a probable misprint, but, as Mr. Collier himself says, “*prefer a peace* is perfectly intelligible, and well warranted.” Why therefore change it?

P. 271. The repetition of *humble*, in Plantagenet's speech, may have been occasioned by the eye of the compositor taking the word instead of *honour'd* from the next line; but "*humble servant*" would be quite unexceptionable otherwise.

SCENE II.

Ib. To read "hag of *hell's* despite," instead of "hag of *all* despite," is specious, but as the old reading is quite effective, why, again, interfere with it?

P. 272. The same question may be urged in respect to the proposed substitution of *matchless* for "martial" in Burgundy's address to Talbot. The words could hardly have been mistaken for each other, and it will not do to abandon the old authentic text, because we have the presumption to think we can supply a better word than that we find there, when perfectly good sense can be made of it.

SCENE III.

Ib. The alteration of "lowly" to *lovely* in the following line—

So looks the mother on her lowly babe,

had long since been proposed by Warburton, and rejected, with good reason, by Johnson. The old text is quite as expressive. But this is another coincidence.

Ib. To change "your truth" for "*that* truth," in the King's address to Talbot, in the lines—

I do remember how my father said
A stouter champion never handled sword.
Long since we were resolved of *your* truth,
Your faithful service, and your toil in war, &c.

would be to destroy the congruity of the passage, and is a mere piece of wanton interference with an undoubted reading.

ACT IV. SCENE I.

P. 273. The substitution of "*worst extremes*" for "*most extremes*," although specious, is doubtful, and would require better authority than that of the corrector to induce us to interfere with the old authentic text, which is quite as intelligible.

"When Gloucester asks—

Or doth this churlish superscription
Pretend some alteration of good will.

"Pretend" answers the purpose, but *portend* was *most likely our great dramatist's word*, which he often uses elsewhere."

Why "*most likely*"? Does not our great dramatist as frequently use "*pretend*" elsewhere in the sense of *intend*? It is one of the Latinisms so frequently used by Shakespeare and his cotemporaries, *prætendo*, *to design*. We have it in a previous passage of this scene—

Such are his friends;
And none your foes, but such as shall *pretend*
Malicious practices against his state.

And in Macbeth, Act ii. Sc. 4.—

What good could they *pretend*.

Mr. Collier, in 1842, says:—"The verb *pretend* is here used in its etymological sense of *hold out*. In the opening of this scene we have had it employed in the kindred sense of *intend*, which was its commonest signification in the time of Shakespeare"! How could Mr. Collier, therefore, *now* think *portend* was *most likely our great dramatist's word*?

Ib. The restoration of the words *envious*, and *I pray*, from the folio of 1623, which have been the reading of all editions, called for no notice, but that Mr. Collier must insinuate that they may have been obtained from "*some other source*."! I can think of no other source but some later edition, which in my mind is most probable.

The substitution of "still" for "shall" in the King's speech, is plausible, but not necessary.

SCENE V.

P. 274. "Old Talbot and his son John are contending for the honour of keeping the field, one, by so doing, being certain of destruction, and each is persuading the other to fly. A marginal note in the folio, 1632, *instructs us* to read *fly* for 'bow' in the ensuing lines; and we can hardly doubt that 'bow' is a misprint, though we may not be able to account for it. John Talbot speaks:—

Flight cannot stain the honour you have won,
But mine it will, that no exploit have done:
You fled for vantage, every one will swear,
But if I bow, they'll say it was for fear.
There is no hope that ever I will stay,
If the first hour I shrink, and run away.

"There seems no assignable reason why the poet should not have used the word *fly*; and the old corrector *informs us that he did use it.*"

This is all very plausible, except the insinuation about being *informed* that the poet *did use* the word *fly*! His word, however, upon the "authority" of my corrected second folio, was one more resembling the misprint. The line stands there thus corrected:—

But if I *flew* they'd say it was for fear.

A much more probable emendation: *flew* and *bow* were easily confounded.

SCENE VII.

There are several petty pieces of meddling with the text in this scene, all of them impertinent surplusage, and such as no one would think of adopting; but, not to be over tedious, I pass them over for the present.

ACT V. SCENE I.

P. 275. "For 'our Christian blood,' in Gloucester's speech,

the corrector of the folio, 1632, has '*much* Christian blood.' This is hardly necessary; but the substitution of *kin* for "knit," where he speaks of the Earl of Armagnac is right.

SCENE III.

Ib. The observation about the error in the introduction to this scene might well have been spared; it is set right in all editions of recent times at least.

Mr. Collier continues:—"Capel was justified in transposing three lines, near the bottom of this page, where Suffolk lays his hands 'gently on the tender side' of Margaret, and afterwards kisses her fingers. The old corrector always indicates an error of this kind by figures, and 1, 2, 3, in the margin *instructs us* to read Suffolk's speech thus:—

For I will touch thee but with reverent hands,
And lay them gently on thy tender side.
I kiss these fingers for eternal peace, &c. [*kissing.*"]

As this had been also set right in all editions since Capel's time, except those of Mr. Knight and Mr. Collier, the correctors may have availed themselves of some of them. Mr. Collier follows Mr. Knight's suggestion in his edition of Shakespeare, and says, "Malone and others transpose these lines, but *without necessity*. Somerset takes the lady Margaret's hand, which was hanging down by her side, and when he has kissed it, he restores it to its place again."! So that what was "without necessity" in 1842, becomes evidently *necessary* in 1853!

P. 276. The substitution of *go* for "pass," and the omission of *s* in "beams," on account of the rhyme, are admissible corrections, as that part of Suffolk's speech seems to have been intended to be in rhyme.

Ib. "The text (in the two last lines of this speech) in the old editions, is this:—

Aye; beauty's princely majesty is such,
Confounds the tongue and makes the senses rough.

"Sir Thomas Hanmer printed *crouch* for 'rough'; and Ma-

lone was obliged to pass over the passage by saying that the meaning of 'rough' is not 'very obvious.' Read with the aid of the marginal notes in the folio, 1632, and the obscurity is at an end:—

Aye; beauty's princely majesty is such,
Confounds the tongue, and *mocks* the sense of touch.

"Here, again, who is to determine whether the preceding emendations were *derived from some good authority*, or whether it was only a lucky guess on the part of *the individual* through whose hands this copy of the folio, 1632, passed? Certain it is, that not one of the many editors of Shakespeare were ever so fortunate as to stumble on the meaning, which is thus rendered obvious, while, at the same time, the intended rhyme is preserved: the princely majesty of beauty confounded the power of speech, and *mocked all who would attempt to touch it*. The printer, not understanding the copy he was composing, seems to have put down words at random, and to have made nonsense of a beautiful and delicate expression."

The corrector's acuteness, whoever he may have been, must be confined to the restoration of the rhyme, in substituting *of touch* for "rough," in the rest he is egregiously mistaken. What can be the meaning of the princely majesty of beauty *mocking* all who would attempt to touch it, which Mr. Collier finds such "a beautiful and delicate expression"? The corrector of my second folio has made a much more "*lucky guess*." He reads:—

Aye; beauty's princely majesty is such
Confounds the tongue, and *wakes* the sense's touch.

Here, by a closer adherence to the old text, we have much better sense; *makes* was a much more probable misprint for "wakes" than for *mocks*, and occurs elsewhere. Beauty, although it confounds the tongue, *awakes desire*. This must have been the meaning of the poet.

P. 277. The liberties taken in the dialogue between Suffolk and Margaret, by changing words, and introducing rhymes, is only another manifestation of the conceit of this interpo-

lator, who seems to have had no scruple about rewriting the text to suit his own pragmatic fancy !

Ib. "The suggestion thrown out in note 6," (Collier's Shakesp. vol. v. p. 95), "that 'mad' is to be read *mid* in the following passage,—

Bethink thee on the virtues that surmount,
Mad natural graces that extinguish art,

"*is fully borne out* by a correction in the folio, 1632, the meaning being, that the virtues of Margaret (with whom Suffolk is secretly in love), are pre-eminent 'mid the natural graces by which she is adorned."

Wherever Mr. Collier has thrown out a suggestion of a reading for which "authority" is wanting to introduce it into the text, the corrector has a most wonderful sympathy with him, and comes to his aid. Were these coincidences only occasional, we might think them possible, but when they occur on all occasions, we cannot conceive them altogether fortuitous; the doctrine of probabilities is entirely opposed to such happy concurrence on all occasions.

Mason's proposed correction *And* for "Mad" with proper punctuation, is all that is required :—

Bethink thee on the virtues that surmount,
And natural graces that extinguish, art.

P. 278. The corrector, in reading *prison'd* for *poison'd* in the following lines, followed Pope :—

Speak, Winchester; for boiling choler chokes
The hollow passage of my *poison'd* voice.

Ib. The proposed substitution of *interchange* for "entertain," in York's address to the Dauphin—

Hang up your ensigns, let your drums be still,
For here we entertain a solemn peace—

would be mischievous and absurd. Think of "*interchanging*

a solemn peace"! Mr. Collier's concluding observation is most remarkable:—"It cannot be said, however, that the change is imperatively called for, though *recommended on strong presumptive evidence*"! PRESUMPTIVE indeed! So, although no change is called for, we are to *presume* to garble the text of the poet upon no ground whatever but the caprice of this corrector!

SECOND PART OF KING HENRY VI.

P. 279. ACT I. SCENE I.

THE corrector judiciously adopts the emendation of Steevens in the lines—

And hath his highness in his infancy
Been crown'd in Paris, in despite of foes?

which Mr. Collier, in his edition, rejected for a reading peculiarly his own:—

And *was* his highness in his infancy
Crowned in Paris, in despite of foes?

All other editions follow the reading of Steevens.

Ib. Mr. Collier himself confesses that the substitution of *helpless* for "hapless," in the lines—

While as the silly owner of the goods
Weeps over them, and wrings his hapless hands—

is a work of supererogation, and that "it is impossible to maintain that 'hapless' does not fit the place, and might not be the poet's word." Why, then, are we to be pestered with these idle attempts at improving upon the undoubted language of the poet?

SCENE III.

P. 280. "Johnson, Steevens, Tollet, and Hawkins, have all wasted time and space upon a mere error of the printer,

or of the copyist. The first Petitioner says, as has been universally represented,—

My masters, let's stand close: my lord protector will come this way by and by, and then we may deliver our supplications in the quill.

“The puzzle has been as to the meaning of ‘in the quill,’ and each of the commentators had a different notion upon the point. The several Petitioners were to deliver their supplications to Suffolk in succession, one after another, and ‘the quill’ ought, indisputably, to be *sequel*, used ignorantly for sequence,—

My lord protector will come this way by and by, and then we may deliver our supplications in *sequel*.”

Does Mr. Collier really believe that Master Peter would have used the word *sequel*? There cannot be the slightest doubt that “in the *quill*” is intended for, in the *quoil*, or coil; that is, in the *bustle* or *tumult* which would arise at the time the Protector passed. Shakespeare frequently uses the word for bustle, tumult, stir; and that it was sometimes spelt *quoil* and *quoyle*, appears from Nares, in v. Quoyl. The orthography may have been intended to mark Master Peter's mode of pronunciation, *quile* for *coil*, and the misprint be only in the last letter *l* for *e*.

This is another instance of the danger of discarding words because we are mistaken in their meaning.

Ib. The substitution of *all the realm* for “all at last,” at the close of Suffolk's speech is an unwarranted liberty. Who shall say that the poet intended a rhyming couplet? But the corrector is quite determined on overcharging the text with rhymes of his own invention, and Mr. Collier accuses Shakespeare of having written “lamely and tamely”!

Ib. “Pope was quite right in printing *fast* for ‘far’ of the old copies, in the following line, where Buckingham is speaking of Eleanor:—

She'll gallop far enough to her destruction.

“We find *fast* in the margin, and ‘far’ struck out. The ad-

herence to 'far' was, *of course*, occasioned by the desire, in all possible cases, to abide by the early editions."

This was "of course" a virtuous desire, which every true lover of the poet would approve, when not carried to extreme absurdity. But why should Pope be quite right *now* and quite wrong in 1842?

SCENE IV.

P. 281. "For 'the silent of the night,' the corrector has 'the *silence* of the night,' which is the very word used in the old drama from which this play was mainly taken. For 'break up their graves,' he reads, 'break *ope* their graves,' which was also, most likely right."

Mr. Collier may be assured that no one who can enter into the spirit of Shakespeare will consent, on the "authority" of his corrector, to part with the appropriate and highly poetical phrase, "the *silent* of the night," which the context clearly shows was the poet's expression.

Wizards know *their times* :

Deep night, dark night, *the silent of the night*,
The *time of night* when Troy was set on fire ;
The *time* when screech-owls cry, and ban-dogs howl,
And spirits walk, and ghosts break *up* their graves,
That *time* best fits the work we have in hand.

As for the substitution of "break *ope*" for "break *up*," we have only, as on other occasions, to call the poet to our aid in refutation of the pragmatistical corrector. Thus in King Henry V. Act iv. Sc. 1 :—

When the mind is quicken'd, out of doubt,
The organs, though defunct and dead before,
Break up their drowsy grave, and newly move
With casted slough and fresh legerity.

These would-be "corrections" smack of a much later day than that which Mr. Collier would assign to them.

ACT II. SCENE I.

P. 281. "Gloster, addressing the Cardinal, says,—

Churchmen so hot? good uncle, hide such malice;
With such holiness can you do it.

"The second line, as it stands in all the early copies, is imperfect and prosaic; the corrector of the folio, 1632, *states* that two small words have been omitted, and his emendation is better than either of those offered by Warburton and Johnson.

Churchmen so hot? good uncle, hide such malice;
And with such holiness you well can do it."

Nothing more is necessary than the transposition of the word *you*.

Churchmen so hot? good uncle, hide such malice;
With such holiness you can do it.

Mr. Collier forgets his own censure of those who would amend the metre of Shakespeare. These interpolations of the corrector ought, at least, not to have approbation.

SCENE III.

Pp. 281, 282. "The whole of what passes just before Gloster, who has been required to give up his staff of office, quits the scene, is in rhyme; but there is one line which has nothing to answer to it, and we meet with the corresponding line, as an important addition, in the margin. There are also two emendations deserving notice in the preceding speech by Queen Margaret, and the whole of this part of the play runs as follows in the folio, 1632, the new portions being printed, as usual, in italic type:—

"Q. Mar. I see no reason why a king of years
Should be protected, like a child, by *peers*.
God and King Henry govern England's *helm*,
Give up your staff, Sir, and the king his realm.
"Glo. My staff?—here, noble Henry, is my staff:
To think I fain would keep it makes me laugh.
As willingly I do the same resign,
As e'er thy father Henry made it mine," &c.

“There appears no sufficient reason for disbelieving that these changes and additions might be made on some independent authority.”

Again, more impertinent and uncalled for interpolations, even to one whole absurd line, and all for the sake of increasing the number of rhyming verses! We must have better “authority” than that of the corrector, or of his advocate, before we submit to have Shakespeare *travestied* thus. Putting such a line as this,

To think I fain would keep it *makes me laugh*—

into the mouth of Duke Humphrey, who had just before said,

Mine eyes are full of tears, my heart of grief,

and whose subdued and broken spirit are manifest throughout the scene, must at once open the eyes of all who are not blinded by prejudice to the impossibility of this barefaced interpolator having had any other ground than his own conceit for doings of a similar kind elsewhere, of which so much wonderment has been made by those who ought to have known better.

Ib. “Lower down, a striking misprint occurs, and is set right by the old corrector, to the great improvement of the passage: the couplet has always thus been given:—

Thus droops this lofty pine, and hangs its sprays,
Thus Eleanor’s pride dies in her youngest days.

“Now, as Monck Mason observes, ‘Eleanor was certainly not a young woman;’ and in order to overcome the difficulty, he compelled ‘her’ to refer to ‘pride,’ and not to Eleanor; but the printer was in fault for mistaking the poet’s word:—

Thus Eleanor’s pride dies in her *proudest* days,

“is a form of expression *peculiarly like* Shakespeare, and perfectly consistent with the situation and character of the Duches of Gloster.”

A much more probable word is substituted in my second folio, where the line is thus given:—

Thus Eleanor's pride dies in her *strongest* days.

This is a very slight variation from the reading of the old copy, *youngest*, which was a much more likely misprint for *strongest*, than for *proudest*. It might well be said of Eleanor, that from the possession of power, these were her *strongest* days.

ACT III. SCENE I.

P. 282. The adoption of the palpable emendation by Steevens of *suspect* for "suspense," misprinted in the following lines, is another of the numerous reiterated coincidences:—

My lord of Gloster, 'tis my special hope,
That you will clear yourself of all *suspect*.

Steevens wrote *suspects* for *suspensions*, the corrector merely omitted the *s*.

P. 283. The substitution of *march* for "nourish" in the line,—

Whiles I in Ireland nourish a mighty band,
I will stir up in England some black storm, &c.

though specious is uncalled for, and would require better "authority" to induce us to alter the old text.

Ib. The emendation of *ungentle* for "gentle" of the old copies had not escaped the observation of the corrector of my second folio, who has also added the syllable *un*, in manuscript. The obvious change of "Eleanor" to *Margaret* had been made in all editions.

P. 284. The adoption again of the reading of Steevens, *rain* for "drain," is another coincidence; and the adoption of the necessary readings, *foes* and *send*, from the first folio, certainly required no notice, as they exist in all modern editions.

Ib. Of the substitution *sharp* for "smart," Mr. Collier himself acknowledges that "we ought to pause before we

admit it into the text," and therefore we may be sure it was supererogatory.

The substitution of "*to*" for "*no*" might be admissible, although not absolutely necessary.

ACT IV. SCENE I.

Pp. 284, 285. "Discussion has been produced by the subsequent lines, as they stand in the early impressions:—

The lives of those which we have lost in fight
Be counterpois'd with such a petty sum.

"Malone read, '*Cannot* be counterpois'd,' &c. and Steevens, perceiving at once that the last line had thus more than the regular number of syllables, proposed to leave out two small words, but without the slightest warrant, printed or manuscript. Note 1" (Collier's Shakespeare, vol. v. p. 180) "gives a hint of the proper emendation, such, indeed, as we meet with it, in the shortest possible form, in the margin of the folio, 1632: there the lines are put thus interrogatively,—

Can lives of those which we have lost in fight
Be counterpois'd with such a petty sum?

"Surely this slight change is unobjectionable, where some change is absolutely necessary."

The corrector has a marvellous prescience of the emendations which would be suggested by Mr. Collier! but he anticipates every body who has anything good to suggest! Mr. Collier's suggestion, however, was nothing new, for many editions have a similar reading, by Steevens.

Nor can those lives which we have lost in fight
Be counterpois'd with such a petty sum.

P. 285. For,

Speak, captain, shall I stab the forlorn swain?

the corrector substitutes,

Speak, captain, shall I stab the *foul-tongued slave*?

Mr. Collier says, "We cannot believe that the writer of

that note was merely indulging his taste, or exercising his fancy. It is to be remarked that the correction of 'forlorn' to *foul-tongued*, is in a *different ink* to that which was used for the correction of 'swain' to *slave*."

Does Mr. Collier *really believe* that his correctors had any other foundation for their capricious alterations and interpolations of the old copy than that of indulging their fancies or their taste for innovation? And does not the *different ink* excite any suspicion in his mind as to the integrity and authority of many of the absurd changes made? which could not possibly have been derived from 'better authority than we possess.'

SCENE V.

P. 286. We have here another of those unwarranted interpolations for the sake of the rhyme, in which this corrector, whoever he may have been, seems so largely to indulge. In the speech of Lord Scales :—

Fight for your king, your country, and your lives,
And so farewell ; for I must hence again—

he changes the last line thus :—

And so farewell : *rebellion never thrives*.

We must have better authority before we admit of such re-writing of the poet's text.

SCENE VIII.

Ib. In the address of Clifford to the followers of Cade there are two alterations made by the correctors. The lines stand thus in the old copies :—

What say ye, countrymen, will ye relent
And yield to mercy whil'st 'tis offered you,
Or let a rabble lead you to your deaths—

which is thus altered :—

What say ye countrymen ; will ye *repent*,
And yield to mercy, whil'st 'tis offer'd you,
Or let a *rebel* lead you to your deaths.

The first is not at all required, "relent" is doubtless the

poet's word. Thus Baret: "To *relent*, and to yield himself into the safeguard and power of another." The change of "rabble" to *rebel* is more plausible, as the word *lead* seems to refer to Cade, and therefore admissible. This word is also corrected in my second folio.

P. 287. The alteration made in these lines, where *united* is substituted for "mighty," and *Irish* interpolated before kernes, are neither of them required:—

And with a puissant, and mighty power
Of Gallowglasses and stout kernes
Is marching hitherward in proud array.

Mr. Collier has told us that the poet has numerous lines of eight syllables, and that interpolations on account of the metre are always to be reprehended!

Pp. 287, 288. The substitution of *fell-looking* for "fell-lurking" is not at all required; indeed *lurking* is the more expressive epithet; and this piece of meddling has evidently been suggested by the note in which the attempts of Roderick and Heath to amend what needed no amendment, is mentioned: "*fell-lurking* curs," means curs at once a compound of cruelty and treachery. Elsewhere we have "*lurking serpents*" and "*lurking* treasons."

P. 288. "Just below occurs another slight, but *decided error*, of the same kind, in Richard's simile of an overweening cur:—

Who being suffer'd with the bear's fell paw,
Hath clapp'd his tail between his legs and cried.

"Here one auxiliary was used for another, for we ought clearly to read *having* for 'being'—

Who *having* suffer'd from the bear's fell paw, &c.

"It seems strange that Malone should ingeniously strive to vindicate 'being,' without perceiving that *having* would at once put an end to the difficulty."

Mr. Collier suppresses the fact that it is necessary to change

two words, and to read *from* instead of “with !” . He may be assured that the old copy needs no change, and that *suffer'd* is here used passively in the sense of *punished*. The meddling of the corrector, and Mr. Collier's defence of it, are therefore equally supererogatory.

SCENE II.

Pp. 288, 289. “We may be pretty sure, if only on account of the disagreeable jingle of ‘hearts’ and ‘parts’ in the same line, that Shakespeare did not write the following, as it has always been handed down to us. Young Clifford is speaking of the total rout of King Henry's troops :—

Uncurable discomfit
Reigns in the hearts of all our present parts.

“Some corruption found its way into the text, and the corrector of the folio, 1632, *informs us what it is*, but he does not tell us how the word he substitutes became mistaken for that he expunges :—

Uncurable discomfit
Reigns in the hearts of all our present *friends*.

“If the transcriber of this play for the press had written as plain a hand as the corrector, such a blunder would not have been committed, and we do not see how any want of clearness could well pervert *friends* into ‘parts.’ That the one fills the place better than the other, will, probably, not be denied : neither will it be denied, by those who have examined it, that the latter portion of this play is very incorrectly printed.”

Mr. Collier may well say “he cannot see how ‘parts’ could be printed for ‘friends ;’” the latter word never entered into the mind or text of the poet. The error lies only in a letter, *s* is printed for *y* ; we should read :—

Uncurable discomfit
Reigns in the hearts of all our present *party*.

Had this authoritative corrector had access to “better authority than that of the old printers, or than we possess,” he would never have fallen into this and similar errors of conjecture.

P. 289. Of Salisbury, who can report of him?
 That winter lion, who in rage forgets
 Aged contusions and all brush of time,
 And, like a gallant in the brow of youth,
 Repairs him with occasion.

The corrector substitutes *old* for "of," adopts Warburton's reading of *bruise* for "brush," and modifies Johnson's reading of *blow* for "brow," reading *bloom*.

Old for "Of" though not wanted, might be admissible, but *bruise* for "brush" Steevens has shown to be quite unnecessary; and Johnson's suggestion, *blow* for "brow," although more likely, as nearer to the old word, and a more probable misprint, is not at all needed. *bloom* could never have been mistaken for *brow*, which is preferable to either of the alterations proposed.

THIRD PART OF KING HENRY VI.

P. 290. ACT I. SCENE I.

"**E**DWARD, speaking of the Duke of Buckingham,
 says that he

Is either slain or wounded dangerous.

"There are two pieces of *evidence* to show that we ought to read 'wounded *dangerously*'; the one is the play from which this drama was in great part taken, and the other a manuscript-correction in the folio, 1632. Either ought, in such a case, to be conclusive."

Both of these I hold to be suspicious 'evidence'; and although it is not a matter worth disputing, the poet himself uses other adjectives adverbially, and may so have used this. Thus we have *damnable* for *damnably*, *honourable* for *honourably*, *voluntary* for *voluntarily*, *light* for *lightly*, &c.; and why not *dangerous* for *dangerously*?

Pp. 290, 291. "The folio, 1632, thus blunderingly gives the passage, where Henry consents to reign only during life:—

My lord of Warwick, hear but one word.
Let me for this time reign as king.

"Manuscript-corrections change the lines thus:—

My lord of Warwick, hear *me* but one word.
Let me for this *my life* time reign as king.

"*Me*, necessary at least to the measure, *is found in no known edition of this play*; but *my life*, in the second line, makes the passage agree with the folio, 1623; the insertion of *me*, in the first line, may induce a doubt whether the corrector of the folio, 1632, did not *resort to some independent source*. This notion is strengthened by an emendation, a few lines above, where, according to all authorities, York exclaims,—

Henry of Lancaster, resign thy crown;

"but York, from the commencement, had demanded the crown as his; and, in consistency with this assertion of right, and perhaps *warranted by some then extant authority*, the old corrector makes York say,—

Henry of Lancaster, resign *my* crown.

"At all events, such would seem to be the true reading."

It is scarcely to be credited that Mr. Collier, who has so keen an eye for the readings and notes of the Variorum Edition of Shakespeare, should have been ignorant that the word *me* in the first line *is to be found in the third folio edition of Shakespeare*, and that Monck Mason advocated its admission into the text! That, in fact, it is the reading of many subsequent editions; among others, of mine, printed in 1826, which has the passage *exactly as it is given by the corrector*, who may here again have taken a leaf out of my book!

With regard to the reading,—

Henry of Lancaster, resign *my* crown;

by which Mr. Collier thinks to strengthen his supposition that the corrector "resorted to some independent source;" I

have to offer a much more probable reading, which I find in my own corrected second folio :—

Henry of Lancaster, resign *the* crown.

But my corrector lays no claim to any other “authority” than his own conjecture.

I am sorry to be obliged to waste time, and risk wearying the reader by so many words about such evident trifling, but it is quite essential that the false pretensions set up for “authority,” on this as on other occasions, should be fully and fairly exposed.

SCENE IV.

Pp. 291, 292. “The folio, 1623, has this exclamation by York, in allusion to the death of young Rutland :—

That face of his the hungry cannibals
Would not have touch’d, would not have stain’d with blood ;

“and why the passage should have been altered to the following form in the folio, 1632, it is not very easy to understand, unless when properly given, *it corresponded with some better original* than that from which the folio, 1623, was printed :—

That face of his
The hungry cannibals would not have touch’d,
Would not have stain’d the roses just with blood.

“Theobald, to keep, we suppose, as near the letters of the second folio as possible, proposed, somewhat absurdly, to print ‘*juic’d* with blood ;’ but the printer was in fault, by converting *hues* into ‘just ;’ and *hues* is substituted for ‘just’ by the old corrector.

Would not have stain’d the rose’s *hues* with blood.

“is intelligible enough, and on some accounts superior to the language of the earlier folio, which was derived from the old play Shakespeare altered. We know of no original for the insertion of ‘the rose’s hues’ in the folio, 1632.”

The words “the roses just” were probably an interpolation

from some manuscript memorandum on the margin of the copy from which the folio, 1632, was printed. They are certainly not the poet's words; and how Mr. Collier can fancy that absurd reading superior to the undoubted and authentic text of the first folio is to me a mystery! The corrector's substitution of *hues* for "just" is therefore a work of superegration, although it does not much mend the matter. The poet would not have thought of making the cannibals 'stain the rose's hues.' In a future scene, King Henry, speaking of a son killed by his father, says,—

The red rose and the white are on his face,
The fatal colours of our striving houses;
The one, his purple blood right well resembles;
The other, his pale cheeks, methinks, present!

There it is an appropriate thought.

P. 292. The reading of "carriage" for courage in the following lines—

My lord, cheer up your spirits: our foes are nigh
And this soft courage makes your followers faint—

is adopted from Monck Mason, and is so obvious that it is surprising it had not been admitted into the text long since, especially as it is warranted by the corresponding passage in the old play.

P. 293. "When the Yorkists defy the party of the King and Queen to battle, this poor couplet is put into Edward's mouth:—

Sound trumpets! let our bloody colours wave,
And either victory, or else a grave."

"The last line is vastly improved in expression and energy by a manuscript alteration in the folio, 1632:—

Sound trumpets! let our bloody colours wave,
And either victory, or a *welcome* grave."

"It seems hardly possible that a copyist should mishear *welcome*, and write 'or else' for it; but whether *welcome* were or were not the word of the poet, we may be quite sure that

he never wrote 'or else;' and the great probability seems to be that he wrote *welcome*."

How are those who have no faith in the authority of the corrector, or in Mr. Collier's assurance, to be convinced that the poet did not write "or else." They are words quite suited to the circumstances of Edward, and signify briefly, death *or* victory. What has "*welcome*" to do here? What energy or expression is superinduced by it? Mr. Collier may rest assured that it is a mere impertinent interference with the old text.

Ib. The substitution of *E'en* for "Men" in the following lines:—

And so obsequious will thy father be,
E'en for the loss of thee, having no more,
 As Priam was for all his valiant sons.

was very judicious and one of the few rectifications of typographical errors which may fairly be attributed to the correctors of Mr. Collier's second folio.

ACT III. SCENE III.

P. 294. Two unnecessary pieces of meddling here occur, changing *thy* for "thee," and the interpolation of *warlike*, without the slightest reason or necessity.

ACT IV. SCENE VII.

P. 296. The same remark applies to the interpolation of *he* in the sarcastic line of Gloster:—

A stout wise captain, and soon persuaded.

But these unlicensed liberties Mr. Collier thinks meritorious deeds!

SCENE VIII.

Ib. "The old corrector *informs us* that *mind* has been misprinted 'meed,' where King Henry says,—

That's not my fear; my meed hath got me fame;

"and the context tends to convince us that the alteration was proper, and that the poet *did not intend* to use 'meed' in the sense of merit. The mild and pious King refers not so

much to his own acts, as to the gentle character of his disposition; and, in conformity with this view, he remarks, just afterwards, as the passage has been uniformly printed,—

My mildness hath allay'd their swelling griefs,
My mercy dried their water-flowing tears.

“‘Water-flowing’ seems a poor and tautologous epithet for ‘tears;’ and *bitter-flowing* is substituted in the corrected folio, 1632. ‘Water-standing eyes’ is used afterwards, but under very different circumstances.”

There cannot be a doubt that *meed* is the authentic word of the poet, who has used it before in this play, for *merit* or desert, Act ii. Sc. 1, when Edward says of himself and his brothers,—

Each one already blazing by our *meeds*.

That the King would speak of his *mind* having got him fame is very much more unlikely.

The proposed substitution of *bitter-flowing* for “water-flowing,” is very plausible, and merits attention.

ACT V. SCENE V.

Pp. 296, 297. “The young Prince having been stabbed by Edward, Clarence, and Gloster, Margaret exclaims,—

O traitors! murderers!
They that stabb’d Cæsar shed no blood at all,
Did not offend, nor were not worthy blame,
If this foul deed were by to equal it.

“This passage cannot have reached us as Shakespeare wrote it, because one foul deed being present, and only equal to another, also present, would not show either of them off as more heinous. An evident and easy mistake, either by the copyist or by the printer, has represented our great poet as writing what is little better than illogical nonsense; and the corrector of the folio, 1632, by placing a single letter in the margin, has shown us what, we think, must have come from Shakespeare’s pen:—

O traitors! murderers!
They that stabb’d Cæsar shed no blood at all,
Did not offend, nor were not worthy blame,
If this foul deed were by to *sequel* it.

"That is, if this foul deed had been by, to follow up the stabbing of Cæsar, the latter act would have appeared no crime in comparison."

The "illogical nonsense" is, I fear, not in the reading of the old copy, but in Mr. Collier's conception of it. "To *equal* it," is to *liken* or *compare* with it; see Baret's *Alvearie*, under the word *equal*. "To *compare* or *equal* to, *Æquiparo*." The words, "If this foul deed were *by*," manifestly show that the deeds were to be in juxtaposition, not to follow each other; and to *sequel* it would be the "illogical nonsense," which the poet, who is remarkable for his logical concinnity, would never have used, although Mr. Collier thinks that it "must have come from Shakespeare's pen."!

SCENE VI.

Pp. 297, 298. "Henry, referring to the birth of Richard, tells him,—

The owl shriek'd at thy birth, an evil sign;
The night-crow cried, aboding luckless time.

"For 'aboding,' as one word, the corrector writes *a boding*, as two words; and for 'time,' he writes *tune*,—

The night-crow cried, *a boding* luckless *tune*.

"This appears to be the right reading, for in the older play, which is here followed more exactly than usual, the words are the same; but it is, nevertheless, to be admitted that in 'Henry VIII.' Shakespeare used 'aboded' for *forboded*, and that 'time' was often misprinted *tune*. There is the same double reason for altering 'indigested' to *indigest*, just below; it stands so in the older play, and it is changed so in the margin of the folio, 1632; the line, too, consists only of the regular number of syllables in the old play, the additions being, in all probability, corruptions. This circumstance is, therefore, adverse to the opinion expressed in note 3 on this page." (Collier's *Shakesp.* vol. v. p. 334.)

Can it be possible that Mr. Collier could for a moment imagine that the evident error of the old play, *tune* for *time*, could be the "right reading" in Shakespeare? when both the folios have so distinctly—

The night-crow cry'de, aboding lucklesse time.

With regard to the change of "indigested" to *indigest*, Mr. Collier would have done better to adhere to his former opinion, thus expressed:—"This is only one of Shakespeare's numerous twelve-syllable lines, which *modern editors* would reduce to ten, by reading *indigest*, and omitting the conjunction." The innovation is, however, nothing new; Mr. Collier to support his new acquaintance suppresses the fact that Malone reads,

To wit,—an *indigest* deformed lump—

with the following note:—"The folio has *indigested*; but the metre and the old play show that it was a misprint."!

SCENE VII.

P. 298. "The folios, where King Edward adverts to the losses sustained during the civil war, have two lines thus printed:—

Three dukes of Somerset, threefold renown,
For hardy and undoubted champions.

"The corrector of the folio, 1632, instructs us to read,—

Three dukes of Somerset, threefold *renown'd*
For hardy and *redoubted* champions.

"Modern editors have 'renown'd,' and it is the word in the older play; but, like the folios, it has 'undoubted' for *redoubted*."

As *renown'd* is the reading of all editions of modern times, it was hardly worth notice. In regard to the substitution of *redoubted* for 'undoubted,' it is a needless alteration of the poet's word, *undoubted* is *dauntless*. "To doubt is to fear,—also to cause to fear; to daunt: and undoubted=undaunted=dauntless." This interpretation of the word was kindly furnished me by Dr. Richardson, to whose excellent Dictionary I have been much indebted on many occasions.

KING RICHARD III.

P. 300.

ACT I. SCENE I.

“WE notice the following, *not so much as an emendation, but as a change* of the received text, which the old corrector would, perhaps, not have thought it necessary to make, had it not *accorded with some other than the usual authorities*. All copies of this play, of our own or of former times, give this line,—

I, that am curtail'd of this fair proportion ;

“whereas, by a marginal note in the folio, 1632, *we are told* to read,—

I, that am curtail'd *thus* of fair proportion.”

“Not so much as an emendation, but as a change”!! So we are at liberty to make whatever *changes* may suit our caprice! *Emendation* is out of the question! Where is the evidence for “authority” in this absurd interpolation?

Ib. “There is a considerable increase of contempt, as well as an improvement in the verse, in the following line, where *same* is added in manuscript, not being found in any printed copy:—

Was it not she, and that good man of worship,
Anthony Woodeville, her *same* brother there,
That made him send lord Hastings to the Tower?

“If Woodeville could be read as a trisyllable, *there is no absolute need of the addition.*”

No absolute need, indeed! The interpolation only adds “a considerable increase of contempt” for such impertinent meddlers.

P. 301. The change of “posthorse” to *posthaste*, we may allow to be an admissible correction of a probable misprint, and therefore “possibly right.”

SCENE II.

P. 301. The insertion of the line "To take is not to give," from the quarto, 1597, was most probably derived from some later edition, unless we are to suppose that this fortunate corrector had all the early editions at his command!—a supposition highly improbable. The substitution of *suppliant* for "servant," from the same source, which Mr. Collier says, "we may feel assured was the word of the poet," he rejected in his own edition, as a matter indifferent!

SCENE III.

P. 302. "One of the most striking and satisfactory emendations in the corrected folio, 1632, occurs in Queen Margaret's denunciation of Richard, where she addresses him, in all editions, in the following terms:—

Thou elvish-mark'd, abortive, rooting hog,
Thou that wast seal'd in thy nativity
The slave of nature, and the son of hell, &c.

"Here 'slave of nature,' but especially 'son of hell,' sound so flatly and tamely near the conclusion of the curse, that an impression rises at once in the mind, that Shakespeare must have written something more fierce and vigorous. How, then, does the old corrector *inform us* that the last line ought to run? not as the words are spelt in the folio, 1623, and followed in that of 1632,—

The slaue of Nature, and the sonne of Hell,

"but with two remarkable changes,—

The *stain* of nature, and the *scorn* of Hell.

"*Stain* and *scorn* must surely have been the language of our great dramatist; and when we bear in mind that 'stain' was of old spelt *staine*, and 'scorn' *scorne*, it is not difficult to discover how the blunders arose."

Although Mr. Collier feels so confident that *stain* and *scorn* must have been the words of our great dramatist, I do not

think that they are exactly the words he would have used : for Richard would have been rather the *glory* than the *scorn* of hell. It is remarkable that the corrector of my second folio should have tried his hand also on this passage, and, as it seems to me, with better success. He would read :—

The *shame* of nature and the *spawn* of hell.

SCENE IV.

P. 303. “ The second Murderer, who was for saving the life of Clarence, says, in the quartos, ‘ I hope my *holy* humour will change ;’ in the folios, ‘ I hope this passionate humour of mine will change ;’ and in the corrected folio, 1632, ‘ I hope this *compassionate* humour of mine will change.’ ”

Although this word is also altered in my second folio, by the interlineation of the prefix *com-*; it may be doubted whether *passionate* is not the true reading when we recollect that in Hamlet we have *passion* for *compassion* :—

Would have made milch the burning eye of heaven,
And *passion* in the gods.

We have the verb to *passionate* in Spenser and in Titus Andronicus.

Ib. The following lines, which are only in the folios, are there thus given :—

Which of you, if you were a Princes sonne,
Being pent from liberty, as I am now,
If two such murtherers as yourselves came to you,
Would not intreat for life, as you would begge
Were you in my distress.

The corrector, making a gratuitous interpolation, and altering the punctuation, would read thus,—

Which of you, * * * *
If two such murderers as yourselves came to you,
Would not intreat for life ? As you would beg,
Were you in my distress, so *pity me*.

All that is necessary is the substitution of the word *so* for “ as,” which is judiciously done by the corrector of my second folio, the passage will then read :—

Which of you, * * * *
 If two such murderers as yourselves came to you,
 Would not intreat for life? so you would beg
 Were you in my distress.

The addition of the three words, and the alteration in the structure of the passage by the interpolator, are thus avoided, and the old copy closely adhered to.

ACT II. SCENE I.

P. 303. The corrector supplies the word *guilty*, which had been omitted by accident in the folio, 1632; for it is found in the first folio, as well as in the quartos, although Mr. Collier ignores the fact! and is the common reading.

Ib. "Just above," says Mr. Collier, "*an unimportant word* is added to complete a defective line, which is not found in any known impression of the play,—

Come, Hastings, *prithee*, help me to my closet.

"Modern editors have generally finished this line by *adding to it*, 'Ah! poor Clarence!' a hemistich spoken by the king just before he goes out, which renders the line as redundant as it was before deficient."

Does Mr. Collier really think this interpolation necessary? or that the reading of the old copy was not quite intelligible. Among the modern editors who without reason added the hemistich to the line, we must number Mr. Collier. Mr. Knight has not done so: he has printed the passage as it stands in the folios:—

Come, Hastings, help me to my closet!
 Ah! poor Clarence!

SCENE II.

P. 304. "The quartos, speaking of the death of Edward IV. represent him as having gone

To his new kingdom of perpetual rest,
 "while the folios have it,—

To his new kingdom of ne'er changing night.

"In the corrected folio, 1632, 'night' is made *light*. How

it happens that the quartos in some places differ so materially from the folios has never been explained."

This is a barefaced attempt of the conceited corrector, whoever he may have been, to alter the language of the poet to please his own capricious fancy. Nothing can be more certain than that the poet wrote—

To his new kingdom of ne'er changing *night*.

For in Clarence's narration of his dream we have it again:—

I pass'd methought, the melancholy flood,
With that sour ferryman which poets write of,
UNTO THE KINGDOM OF PERPETUAL NIGHT.

Such instances as these are quite sufficient to show us what reliance is to be put on the meddlings of this corrupter of the text of Shakespeare, or on Mr. Collier's perpetual inuendoes of his having had access to *better authority than we possess!*

ACT III. SCENE I.

P. 304. "Two emendations, for which *we have reason to be thankful*, are made in the opening of Buckingham's speech, where he is arguing that the Duke of York cannot be entitled to sanctuary on account of his youth and innocence. Cardinal Bouchier maintains that sanctuary ought in no case to be violated:—

God in heaven forbid
We should infringe the holy privilege
Of blessed sanctuary! not for all this land,
Would I be guilty of so great a sin.

"The words, 'in heaven,' are not in the folios, but were inserted by the corrector of the folio, 1632, and they accord with the text of the quartos; but in Buckingham's reply we encounter two changes, which we can hardly hesitate in admitting, since they so importantly contribute to enforce and explain the meaning of the poet. The first line of what Buckingham addresses to the Cardinal (as always hitherto printed), is needlessly offensive and coarse in its terms; and the third line contains two misprints which have been the source of much speculation between Warburton, Johnson, Malone, &c. The passage, as invariably given, is this:—

You are too senseless-obstinate, my lord,
 Too ceremonious and traditional :
 Weigh it but with the grossness of this age,
 You break not sanctuary in seizing him.

“ For ‘ senseless-obstinate,’ a strange and unmannerly compound, the corrector of the folio, 1632, states that we must substitute words quite consistent with the good breeding of Buckingham, and at the same time quite consistent with the argument he is employing, *viz.* that the Cardinal is too rigid and scrupulous in his unwillingness to violate sanctuary, in a case for which it was never intended :—

You are too *strict and abstinent*, my lord,
 Too ceremonious and traditional :
 Weigh it but with the *goodness* of *his* age,
 You break not sanctuary in seizing him.

“ The point for which Buckingham contends is, that age and purity, such as belong to little York, did not require ‘ the holy privilege,’ and could not claim it ; ‘ the *goodness* of *his* age,’ refers to the youth and innocence of the prince, and those words have been, (in all cases but in one of the quartos, where *greatness* is found) misprinted ‘ the grossness of this age.’ Warburton suggested *greenness* as the true reading ; but the errors were ‘ grossness’ for *goodness*, and ‘ this’ for *his*. These mistakes are remedied in the folio, 1632 ; and nothing but an excess of carelessness could have been guilty of them.”

What “ reason have we to be thankful ” for this precious piece of pragmatic interference with the old authentic reading ? It is quite evident that the suggestion of Warburton has led to it, yet his reading “ *greenness* of *his* age ” would be preferable to the corrector’s *goodness*, which is unmeaning. Johnson’s exposition of the old reading was nearly right : “ Weigh the act of seizing him with the *grossness*, i. e. plainness, simplicity of *these times*, it will not be considered as a violation of sanctuary,” for as we have it in More’s History of Richard III. “ he that taketh one out of saintuarye to do him good, I say plainely that he breaketh no saintuarye.” The substitution of *strict and abstinent* for “ senseless obstinate,” in the first line, is a violent and unnecessary change, *senseless* could never be misprinted for *strict and*. Were we to read “ *his* age ” instead of “ *this* age,” grossness might then possibly ex-

press the number or sum total of his age, and refer to the youth of the prince,—“a sanctuary child,” as it is afterwards expressed. There is no good reason for the corrector’s innovation.

P. 305. “Little York has been taunting his uncle Richard, upon which Buckingham remarks,—

With what a sharp provided wit he reasons.

“The manuscript-corrector *assures us* that, although *the intention of the dramatist is evident*, a decided misprint has crept into the line: he reads,—

With what a *sharply pointed* wit he reasons.

Again: “sharp provided” could never be a misprint for *sharply pointed*, nor do they resemble in sound.

But the old reading, according to Baret, may well be continued:—“*provided* of those things which he should saie.”

With what a sharp *provided* wit he reasons,
To mitigate the scorn he gives his uncle
He prettily and *aptly* taunts himself:
So cunning and so young is wonderful.

Interference, and especially such a violent change as the correctors propose, is entirely unnecessary.

But they must be meddling, and we have *e’en* for “needs” in the line,—

My lord protector needs will have it so.

Mr. Collier’s observation is worthy of remark, “The difference scarcely merits notice on any other account than because it shows *a preference for a word not in any extant authorities.*”

A strange reason for preferring it!

P. 306. The adoption of the reading of the quartos in the line—

Chop off his head, man, somewhat we will do,

may have been made from some recent edition, as it has long been the established reading.

SCENE VII.

P. 307. " Buckingham, giving an account to Richard how he had proceeded and succeeded among the Citizens at Guild-hall, tells him that he had thus adverted to the bastardy of Edward IV. :—

As being got, your father then in France ;
And his resemblance, being not like the duke.

" This last line is only in the folios ; but Buckingham was to enforce, not Edward's likeness, but his want of likeness to his father ; not ' his resemblance,' but *dis-resemblance* ; and precisely in this form the corrector of the folio, 1632, has put it :—

As being got, your father then in France ;
And *dis-resemblance*, being not like the duke.

" However unusual the word, it exactly suits the poet's meaning, and *dis* may easily have been read ' his.' At a later date, ' dissemblance' seems to have been employed to express want of similarity."

There is no authority for such a word as "*disresemblance* ;" and *dissemblance* is not, that I am aware of, ever used for " want of similarity," but for *feigning*.

Shakespeare uses *resemblance* here for *semblance*, i. e. *appearance*, which is his usual word. Thus in a former scene, the Duchess of York says :—

I have bewept a worthy husband's death,
And liv'd by looking on his images :
But now two mirrors of his princely *semblance*
Are crack'd in pieces by malignant death.

And in the Rape of Lucrece :—

Poor broken glass, I often did behold
In thy sweet *semblance* my old age new born.

We must therefore adhere to the old reading, and reject the new-coined word, *dis-resemblance*, of the pragmatic corrector.

Ib. The substitution of *sore* for *sure*, in the line,—

But, sure I fear, we shall not win him to it—

has something plausible about it, although it is not necessary, but such a slight typographical error is very probable.

P.308. The adoption of the word *zounds*, from the quartos, instead of "come," of the folios, is another happy sympathy, with a suggestion by Mr. Collier, who says, "There is little doubt this proceeded from Shakespeare's pen, on whatever account the text might afterwards be altered."

"Call *him* again," for "call *them* again," may be right, but not necessarily so, for the citizens, according to the old "*exeunt*," went out with Buckingham.

ACT IV. SCENE III.

P. 309. "Tyrrell, who had suborned the two ruffians, Dighton and Forrest, to murder the young princes, says of them, and of the part they had acted, according to all editions,—

Albeit they were flesh'd villains, bloody dogs,
Melted with tenderness and mild compassion,
Wept like to children in their death's sad story.

"The passage is surely much improved by the trifling alterations in the folio, 1632:—

Albeit they were flesh'd villains, *blooded* dogs,
Melted with tenderness and mild compassion,
Wept like *two* children in their death's sad story.

"The two villains had been fleshed, and were like dogs that had been allowed the taste of human blood; yet they wept, like two children, while narrating the particulars of the murder of the princes."

If Mr. Collier can adduce any example of the use of *blooded* in the sense here intended to be given to it, it will surprise me very much. All authorities I am acquainted with are against it; and I hold it to be an invention of the *ingenious* correctors, who do not hesitate at coining a word. It will be seen from the following examples, that it was not known to Shakespeare's cotemporaries at least:—Thus Drayton, in "The Miseries of Queen Margaret:"—

When this stout Duke, who in his castle stood
 With Sal'sbury, who beat them all at Blore,
 Both which were *flesht* abundantly *with blood*,
 In those three battles they had won before.

And in Holland's Ammianus, p. 346 :—

The Asturians growne insolent by reason of this twofold success, like unto ravening fowles, *made more cruel and eagre with the taste of blood that had so FLESHED them*, flew upon the inhabitants.

We must therefore hold to "*bloody dogs*," notwithstanding Mr. Collier's opinion that the passage "*is much improved*" by the introduction of this neologic word! But we have surely a surfeit of these *improvements* on Shakespeare!

P. 310. The adoption of the reading of the quarto, *intestate*, instead of *intestine* of the folios, may have been derived from any edition within the last century; it is therefore nothing new.

Ib. The alteration of *hear* to *bear* is evidently wrong, in the line of the Duchess of York's speech :—

Then patiently hear my impatience,

for Richard replies that he "*cannot brook the accent of reproof.*"

The substitution of *once* for "*have*" is not needed, and the words could not be mistaken for each other either by scribe or printer.

Ib. The change of "*leads*" for *treads*, in the line where Richard tells Queen Elizabeth that Dorset

Leads discontented steps in foreign soil,

is also an unnecessary innovation. Mr. Collier confesses that "*leads* may be right."

Ib. "The following lines, in reference to the intercession of Queen Elizabeth with her daughter in favour of Richard's pretensions, conclude the King's speech in the folios :—

Urge the necessity and state of times,
 And be not peevish found in great designs.

“The quartos have ‘peevish *fond*,’ and the old corrector amends the couplet as follows:—

Urge the necessity of state *and* times,
And be not peevish *fond* in great designs.

“That is to say, she was to enforce the necessity of state and of the times for the marriage. It may still be a question whether ‘peevish found,’ of the folios, be not preferable, as avoiding all appearance of tautology; on which account it is advocated in note 10 on this page” (Collier’s Shaks. vol. v. p. 466): “nevertheless, ‘peevish *fond*’ has, we see, two pieces of evidence in its favour.”

The alteration in the first line is anything but probable, and certainly no improvement. To bring back the depraved reading of the quartos is a mark of bad taste, whoever may have done it. Mr. Collier himself observes that, “‘*be not peevish fond*’ is merely saying the same thing by two different words, *fond* being also silly or foolish. And ‘be not peevish *found*,’ the reading of the folio, seems on all accounts preferable.”

The “two pieces of evidence in its favour,” are therefore not the evidence of common-sense.

SCENE V.

P. 311. The insertion of the words *and mark*, in the line where Stanley inquires of Sir Christopher Urswick,

What men of name resort to him,

is an unwarrantable interpolation, for Mr. Collier himself has told us that the poet often varies his verse by lines of eight syllables. We must therefore reject it until we have better “authority” than this barefaced interpolator.

ACT V. SCENE II.

Ib. “Richmond speaking of Richard, calls him, as the words have always stood in print,—

The wretched, bloody, and usurping boar:

“‘Wretched’ is an epithet that has little comparative appro-

priateness, while the word recommended in manuscript to supply the place of it, is especially adapted to the character of Richard, and we may readily believe it to have been that of the poet:—

The *reckless*, bloody, and usurping boar.

“*Reckless* was of old frequently spelt *wreckless*, and hence, perhaps, the misprint.”

Mr. Collier can have “read and studied the poet for nearly half a century” but to little purpose, if he really thinks *reckless* more “appropriate” to Richard here than *wretched*. Shakespeare uniformly uses the word *reckless* in the sense of *careless*. It was formerly written “*Rechelesse*, carlesse, indiligens,” as in *Huloet*, and is from the A. S. *recan*. That *wretched* is the word of the poet, and therefore the most “appropriate” and undoubted, will appear from the use of it by Roderigo in *Othello*, when he receives his death-wound, and exclaims, “Oh, *wretched* villain!” The corrector’s meddling is therefore superfluous and mischievous.

SCENE III.

Ib. As *life* is the reading of all editions except the second folio, I cannot see the virtue of the act of making that conform to them, or the necessity of noting it.

P. 312. The rectification of passages from the quartos, or rather from those who have availed themselves of them, calls for no remark, but that it would be a most extraordinary circumstance if any old annotator, as Mr. Collier would have us believe, could have had access to all that have fallen into the hands of successive editors! It is quite as staggering as the numerous coincidences with the readings and suggestions of others: who can believe in such divination?

P. 313. The interpolation here of *pointless*, in the line,

Let fall thy lance. Despair and die—

is gratuitous interference. Why *pointless* lance? And Mr. Collier knows that lines of eight syllables are frequent in the poet, to vary the measure.

The insertion of *him* in the line just subsequent,

Will conquer him. Awake, and win the day—

was most probably, as in other cases, derived from some later edition, in which the reading of the quartos had been adopted.

The “important” change in the line,

And fall thy edgeless sword. Despair and die—

which the ghost of Anne addresses to Richard, and which is altered to

And fall thy *powerless arm*. Despair and die—

is another instance that this meddler thought it allowable to substitute his own language for that of the poet, where he fancied he could *improve* upon him! As for the notion that the words “may have been obtained from some better authority on or off the stage,” had the authority been valid, he would not have blundered so sadly, and made such absurd alterations in the true language of Shakespeare, as we have clearly shown he has done on many occasions.

P. 314. Mr. Collier points out some more trifling of the corrector; in one instance the interpolation of the word *foul* where it is not wanted, and only spoils the verse, and one of these a transposition of the words “I have dream’d a fearful dream,” he thinks looks like one of the “emendations” made from recitation. Recitation would be a very doubtful source for emendation of the text of Shakespeare, even in more cultivated times than that in which he assumes these corrections to have been made.

Ib. Another impertinent interpolation, of the word *ranks*, occurs in the line,—

My forward shall be drawn out all in length,

which Mr. Collier is constrained to acknowledge “corresponds more with the words of Holinshed,” and the corrector’s interference is therefore futile and absurd.

P. 315. "In the King's address to his army, Steevens proposed to read *ventures* for 'adventures,' and Warburton *disstrain* for *restrain*: both these changes are warranted by manuscript emendations in the folio, 1632."

Another extraordinary instance of coincidence; and, in my mind, no doubt derived, with many others, from some variorum edition.

Ib. The adoption of the punctuation, indicated by Johnson, is a case of the same kind.

Ib. I see no objection to the correction of "abate" to *rebate*. It was a possible typographical error of a common word for one not quite so familiar; and I will assist Mr. Collier in his argument, with a quotation from a book with which I have reason to think Shakespeare was familiar. "To rebate or make dull, *Acie[m] ferri hebetare*." *Baret's Alvearie*, 1580.

I will here mention a passage occurring at the close of the 3d Scene of Act III. in this play, in which hitherto, from perverse adherence to a typographical error in the first folio, Mr. Collier, as well as Mr. Knight, have continued an absurd reading, which Steevens long since proposed to set right. It is where Ratcliffe, with a guard, is conducting Rivers, Grey, and Vaughan to execution, and Ratcliffe exclaims,—

Make haste; the hour of death is expiate.

For *expiate* Steevens properly substituted *expire*.

Mr. Collier's note upon the passage says:—"For this line we have in the quartos a line previously omitted,—

Come, come, despatch; the limit of your lives is out.

"The editor of the folio, 1632, altered 'expiate' into *is now expir'd*, not understanding *expiate* in the *peculiar sense* in which it seems used here, viz. that of *completed*, or *ended*!"

Mr. Knight says, "However forced the meaning of *expiate* may be, Shakespeare has used it in his 22d sonnet in a similar manner:—

My glass, shall not persuade me I am old,
So long as youth and thou are of one date;
But when in thee time's furrows I behold,
Then look I death my days should *expiate*."

Malone, with singular stolidity, and perhaps with a determination to oppose Steevens, asserts that *expiate* means *fully completed* and *ended*! And in a note on the sonnet he explains it, *fill up the measure*! citing a line from Locrine, 1595,—

Lives Sabren then to *expiate* my wrath.

Where the word, as Mason observes, is nothing to the purpose, but means to *atone for*, or *satisfy*.

How *expiate* can be made to signify *completed*, or *ended*, or *fill up the measure*, I cannot understand. Shakespeare always uses expressive words, and did not write nonsense. He again uses *to expire* as a verb active, in *Romeo and Juliet*, in a similar manner:—

and *expire* the term
Of a despised life.

And Spenser, in *Mother Hubbard's Tale*, v. 308,—

Now when as Time flying with winges swift
Expired had *the term* that these two Jewels
Should, &c.

Steevens has remarked that Shakespeare delights to introduce words with this termination. We have *festinate* and *conspirate* in *King Lear*; *combinat* in *Measure for Measure*, and *ruminate* in *King Henry VI*. We may safely, therefore, in future read,—

Make haste, the hour of death is *expire*.

And in the sonnet,—

Then look I death my days should *expire*.

KING HENRY VIII.

P. 317.

ACT I. SCENE I.

THEOBALD very properly altered the distribution of the dialogue, and the words, and the corrector follows him, but the words,

The office did
Distinctly his full function—

which the corrector gives to Buckingham, should evidently be the conclusion of Norfolk's speech.

Ib. The substitution of *consummation* for "communication" was not at all necessary. Johnson's view of the passage is quite satisfactory:—"What effect had this pompous show, but the production of a wretched conclusion?" Why interfere with a perfectly intelligible text?

P. 318. To substitute "a beggar's *brood*" for "a beggar's *book*," is mere wanton interference. The reading of the old copy is by far the most likely, as ascribing Wolsey's arrival at eminent station chiefly by his book learning. There was a natural jealousy, on the part of the nobility, at seeing themselves surmounted by a man of low extraction, on account of acquirements they despised; *brood* can never have been the poet's word. The immediate suggestion is apparent in the stage business. Wolsey enters with two secretaries, *with papers*, and it is as he looks over these—the examination of Buckingham's purveyor,—handed to him by a secretary, that he exchanges disdainful glances with the duke.

SCENE II.

Ib. "According to the corrector of the folio, 1632, there are several misprints in this scene which need correction. The first is in the Queen's speech, where she is remonstrating against the exacting commissions sent out by the Cardinal, which had led to the use against the King of 'language unmannerly,'—

Yea, such which breaks
The sides of loyalty, &c.

"We are here instructed to read '*ties* of loyalty.' The Cardinal answers (p. 512) that he has done no more, and knows no more than others; to which the Queen replies:—

You know no more than others; but you frame
Things, that are known alike, which are not wholesome, &c.

"For 'alike,' the correction is *belike*:—

Things that are known, *belike*, which are not wholesome.

"Again, at the end of the Queen's next speech, the expression, 'There is no primer baseness,' of all the folios, is altered (in accordance with Southern's suggestion mentioned in [Collier's Shakesp.]) to 'There is no primer *business*;' and such we may hereafter treat as the original word. Farther on (p. 514), the King, struck at the amount of the exactions under Wolsey's commissions, exclaims,—

Sixth part of each?
A trembling contribution!

"The old corrector here put his pen through the *m* in 'trembling,' making the word *trebling*, as if the King meant to say that the sum was treble what it ought to have been. When the Duke of Buckingham's Surveyor enters to give evidence against his lord, the Queen says to the King,—

I am sorry that the Duke of Buckingham
Is run in your displeasure;

"which may be quite right, but it ought to be noticed that a marginal emendation makes the last line,—

Is *one* in your displeasure.

"This last change, like some of the others, may be deemed no necessary emendation."

"*Ties* of loyalty" for "sides of loyalty" is not necessary. "Breaks the sides of loyalty" is parallel expression to "flaw'd the hearts of their royalties," a few lines earlier. So in Antony and Cleopatra, Act iv. Scene 12:—

Oh, cleave my sides! heart, crack thy frail case!

belike for 'alike' I find also in my corrected second folio, where *a* is deleted and *be* written over it. But *alike* seems to me the unquestionable reading. Wolsey says he knows no more than others—the answer is, that he is the framer or originator of things which are “known alike,” —i. e. known equally to all, but very unwelcome to some who would not know them. The Queen speaks with determination, and such an expression as *belike* would spoil the effect of her speech.

“There is no primer *business*” for *baseness* was the correction of Warburton, and had long been the established reading, and undoubtedly the true one, until Mr. Collier, as well as Mr. Knight, *restored* the old corruption. This is another *coincidence* on the part of the corrector.

Of the substitution of *one* for “run,” in the passage—

I am sorry that the Duke of Buckingham
Is run in your displeasure—

Mr. Collier himself says, “This last change, *like some of the others, may be deemed no necessary emendation.*”

What then becomes of the “better authority,” which we are led to suppose that the corrector had access to?

P. 319. We have here another coincidence in the adoption of Theobald's correction of “under the *confession's* seal” for under the commission's seal.

Ib. We must have better evidence than the mere fancy of the corrector before we admit the interpolation of the words *a daring* in the rhyming conclusion of the King's speech.

Let him not seek't of us : By day and night
He's traitor to the height.

SCENE III.

Ib. “The manuscript-corrector *leads us to believe* that there are two errors of the press in the following, where Lord Sands is speaking of Wolsey :—

Men of his way should be most liberal;
They are set here for examples.

“ We can readily accord in the first, if not in the second emendation :—

Men of his *sway* should be most liberal ;
They are *sent* here for examples.”

Neither of these innovations on the old undoubted text are to be tolerated. Lovel has said of Wolsey,

That *Churchman* bears a bounteous mind indeed,
A hand as fruitful as the land that feeds us :
His dews fall everywhere.

On which Lord Sands remarks :

He may, my lord, he has wherewithal : in him
Sparing would show worse than *ill doctrine*.
Men of *his way* should be most liberal ;
They are set here for examples.—

Can there be a doubt that his ecclesiastical function is meant, by *his way*? Churchmen, especially of high rank, are *set* here for examples. It is wearisome to have to point out such egregious misunderstanding of the poet's language, and yet necessary to defend him from his conceited *improvers*.

SCENE IV.

P. 320. The insertion of *me* at the end of the line,—

Because they speak no English, thus they pray'd *me*
To tell your grace—

is admissible. Valeat quantum !

ACT II. SCENE I.

Ib. The addition of *thus*, to the imperfect line as it stands in the folio, 1632, may have been derived from that of 1623, or some other edition, but it has long been in the text, and therefore required no notice. Of the substitution of *when* for “where,” by which nothing is gained, Mr. Collier very prudently says,—“The change is not material.” Then why interfere? for to throw doubt on any old perfectly intelligible reading is “*muching malhecho*, and means mischief.”

SCENE III.

P. 321. "Anne Bullen, reflecting on the fall of Queen Katharine, observes of power,—

Though it be temporal,
Yet, if that quarrel, fortune, do divorce
It from the bearer, 'tis a sufferance panging
As soul and body's severing.

"Warburton, Hanmer, Johnson, and Steevens have all written notes upon the words, 'that quarrel, fortune,' some taking 'quarrel' as an arrow, others in the sense of *quarreller*, &c.; but, if we may believe the old corrector, it is only a misprint, for he gives the second line thus:—

Yet, if that *cruel* fortune do divorce, &c.

"which certainly removes the difficulty, and applies to 'fortune' an epithet, to which its commonness seems the main objection. When *cruel* was spelt *crewell*, as was sometimes the case, the mistake was not difficult."

I cannot think it probable that "*quarrel*" could be misprinted for *cruel*; and as the passage can be explained, as it stands in the old copy, the substitution would be rash. *Quarrel* must be taken as used for *quarreller*. We have Fortune personified so frequently by Shakespeare, and the epithets applied to her so varied; as that *false huswife*, that *strumpet*, that *giglot*, *giddy*, *fickle*, &c. &c. that we cannot be surprised at *quarrel* or *quareller* for *contentious*. I am confirmed in this opinion by a beautiful passage in Beaumont and Fletcher's *Philaster*, Act v. Sc. 3.

never-pleased fortune shot up shrubs
Base underbrambles, to divorce these branches.

Ib. The substitution of *improve* for "approve," in the Lord Chamberlain's speech to Anne Bullen,—

I shall not fail to approve the fair conceit
The king hath of you,

is quite unnecessary, although Mr. Knight had silently an-

ticipated the corrector by substituting it. Shakespeare frequently uses *approve* in the sense of *confirm*, which is, in fact, its old legitimate meaning. Thus Baret: — “To *approve* or *confirm*. Ratum habere aliquid.” This, therefore, is another piece of superfluous meddling, from ignorance of the poet’s language.

P. 322. The substitution of *elate* for “salute,” in the passage where Anne Bullen declares that her advancement gives her no satisfaction,—

Would I had no being
If this salute my blood a jot,

is specious; but it should be remarked that we have no other instance of Shakespeare’s use of the word, either as a verb or an adjective.

SCENE IV.

Ib. “The trial scene of the Queen seems to have been taken more than usual pains with, both by copyist and compositor; but two exceptions to its general accuracy are pointed out in the margin of the corrected folio, 1632: both are misprints; the first less obvious, though more important than the last. Katharine desires that if any charge of infidelity can be made out against her,—

In God’s name
Turn me away; and let the foul’st contempt
Shut door upon me, and so give me up
To the sharp’st kind of justice.

“We can have no hesitation here in substituting another in the place of the very tame word ‘kind,’ in the last hemistich, when the substitution adds much to the force of the passage, and impresses us at once as the language of the poet:—

And let the foul’st contempt
Shut door upon me, and so give me up
To the sharp’st *knife* of justice.

“We can hardly suppose this striking improvement merely speculative and conjectural.”

The sharp'st *knife* of justice is much less probable than the old reading, *kind*, and there is not the least reason to suspect the integrity of the established text. If we were to indulge in the liberty of changing any word which fully answers its purpose, there would be no end to capricious *improvement* of the poet's language.

P. 323. "In the fourth folio, and in all the modern editions," says Malone, "*defer* is substituted for *desire*," and from some one of these editions the correctors doubtless took it. But it is a doubtful *IMPROVEMENT*, and Mr. Collier himself prints *desire*! To *desire*, or pray, for a longer day, is yet the language used in criminal trials.

ACT. III. SCENE II.

Ib. "Now *may all* joy trace the conjunction," instead of "Now *all my* joy," is a good conjecture, and may, I think, be safely adopted.

P. 324. The change of *leisure* to *labour*, in the King's address to the Cardinal,—

You have scarce time
To steal from spiritual leisure a brief span
To keep your earthly audit—

is more doubtful. Spiritual leisure seems to be a figurative expression for leisure from spiritual occupations; or the King may use the word *leisure* ironically. We must have better ground and authority for the change, than the supposition that "the two words were confounded by the ear of the scribe."

I may here be indulged in pointing out a passage in this scene which has escaped Mr. Collier's corrector, but which has long called for amendment. The Cardinal is professing his devoted attachment to the King's service, and the old copies have the following reading:—

I do professe
That for your Highnesse good I ever labour'd
More than mine owne: that am have and will be
(Though all the world should crack their duty to you,

And throw it from their Soule, though perils did
 Abound, as thick as thought could make 'em, and
 Appeare in formes more horrid) yet my Duty,
 As doth a Rocke against the chiding Flood,
 Should the approach of this wilde River break,
 And stand unshaken yours.

Upon this Mason observes, "I can find no meaning in these words (that am have and will be), or see how they are connected with the rest of the sentence, and should therefore strike them out."

There have been attempts by Malone, by Mr. Collier, and by Mr. Knight, to extract a meaning from the passage, and conjectures that something may have been lost, but all to no purpose. Mr. Collier indeed goes so far as to say that "Wolsey had forgotten how he commenced his sentence!"

But who could possibly believe that the poet would have put a short speech into the Cardinal's mouth, making him forget how he commenced it? Nor do I believe that anything has been lost, except the slender letter *I* preceding *am*. The printer or transcriber made the easy mistake of taking the word *true* for *have*, which, as written of old, would readily occur; and having thus confused the passage, had recourse to the unconscionable long mark of a parenthesis. The passage should undoubtedly stand thus:

Car. I do profess
 That for your Highness' good I ever labour'd
 More than mine own: that *I* am *true*, and will be,
 Though all the world should crack their duty to you
 And throw it from their soul: though perils did
 Abound, as thick as thought could make them, and
 Appear in forms more horrid; yet my duty
 (As doth a rock against the chiding flood)
 Should the approach of this wild river break,
 And stand unshaken yours.

Here all is congruous and clear; this slight correction of a printer's error redeems a fine passage hitherto entirely unintelligible. Yet such is the proper jealousy of any interference with the old text, where it is possible to extract a meaning from it, that even this simple change of a misprinted word, has found an opponent, who on other occasions has manifested great acuteness, and has himself suggested some very in-

genious emendations. We may, therefore, hope for his aid in repelling the extensive innovations with which we are now threatened.

P. 324. As Mr. Collier very properly abandons the next unnecessary interference with the text, in substituting *lightly* for "gently," it calls for no remark, but that it is evidence of the propensity of his corrector to interfere unnecessarily with the old text.

P. 325. The correction of the punctuation in the passage where Griffiths characterizes Wolsey, which, says Mr. Collier, "had been erroneously given over and over again, from the year 1623 to our own day," was properly made in my edition in 1826, with a note showing the absurdity of the old pointing. So that this is one more of the numerous coincidences.

Ib. "Lower down," (p. 581, Collier's Shakspeare vol. v.) "occurs a line that has occasioned discussion, relating to Wolsey's foundations at Ipswich and Oxford:—

One of which fell with him,
Unwilling to outlive the good that did it.

"*The good that did it* has been construed, 'the virtue that raised the edifice;' but a note in the folio, 1632, has the passage in a form which clears away all difficulty, and is in all probability the true reading:—

Unwilling to outlive the good *man* did it.

"i. e. the good man (for such Griffith represented Wolsey) who laid the foundation."

This would be to introduce an awkward elliptical phrase, not at all clear, for the undoubted language of the poet. *Good* here is put for *goodness*, as in the passage just above.

May it please your highness
To hear me speak his *good* now [i. e. his goodness.]

Had the corrector paid attention to what he was reading, or

been able to comprehend it, we should not have been troubled with this erroneous piece of meddling.

P. 325. The addition of the syllable *ness*, in the following passage, may perhaps make it accord with modern notions; but had there been any doubt that the poet wrote—"of an earthy cold," it would not have escaped the editor of the second folio, who frequently adds a syllable or word on account of the metre. We may, therefore, confidently continue to read:

How long her face is drawn! How pale she looks,
And of an earthy cold! Mark her eyes.

The reader will no doubt recollect—"the *earthy* and *cold* hand of death," in Hotspur's last speech. In the phraseology of Shakespeare we have similar substitutions frequently elsewhere.

ACT V. SCENE I.

P. 326. The meddling change of *to* for "you" is abandoned by Mr. Collier himself; and the substitution of *ground* for "good," in the line of Cranmer's speech,

The good I stand on is my truth and honesty—

is Johnson's proposition revived, which had long since been properly repudiated both by Steevens and Malone, but it serves with the next to swell the list of coincidences.

SCENE II.

Ib. The adoption of Monck Mason's suggestion of *culpable* for "capable," in the passage,

But we are all men,
In our own natures frail, and capable
Of our flesh,

is another coincidence, which Mr. Collier now thinks is "what was necessary," although, in 1842, he found the old reading perfectly intelligible!

Ib. The substitution of *strives* for "stirs," in Cranmer's

speech, would be high treason against a nervous Shakesperian expression. *Strives against* would be poor in place of *stirs against*, which occurs elsewhere, as in K. Richard II.

To *stir against* the butchers of his life.

The old reading had never yet been questioned.

SCENE III.

P. 327. The last of the corrector's doing in this play is ingenious, if it should be thought necessary to diminish the quaint and humorous rhodomontade of this would-be popular wit, and make him speak consistently in sober sadness. But I must confess I should part with the *chine* unwillingly, although I have no objection to the *crown*. Let any impartial judge read the Porter's-man's next speech, and decide whether that *acute nonsense*, which Barrow has told us is one species of wit, may not be here intended by Shakespeare?

TROILUS AND CRESSIDA.

P. 329.

PROLOGUE.

THE adoption of "*sparre* up the sons of Troy," from Theobald, instead of the misprint "*stirre*," is, of course, another coincidence; but Mr. Collier's assertion, that "the proper orthography is *sperr*," is quite wrong, and Spenser doubtful authority. The word is from the A. S. *sparran*, and is properly *sparre* or *spar*, as given by Skelton, Warner, and most old authorities; among others, in the lines from *The Cobbler of Canterbury*, 1590, cited by Mr. Collier himself, and from whence he imagines Shakespeare may have received the hint for the use of it.

ACT I. SCENE I.

P. 330. The adoption of Rowe's corrections of *when* for "then," and *storm* for "scorn," are more coincidences, and but for this might have been passed over unnoticed.

Ib. The interpolation of *his* in the words "a proper man of person," was entirely unnecessary, as Mr. Collier confesses. The insertion of the word *see*, in "You shall see Troilus anon," had been made in all editions, time out of mind.

SCENE II.

Ib. How the correctors came to blunder in copying Mr. Harness in his excellent emendation of Cressida's maxim—

Achiev'd men us command ; ungain'd beseech,

is little to their credit ; for *still* is a much less likely and effective word than *us*, for which *is* might easily have been a misprint. The line being in italics, with inverted commas, in the old copies, is evidently a quotation.

That the corrector has "been at a feast of commentators, and stolen the scraps," is evident, for "no man's pie is freed from his ambitious finger!"

P. 331. The alteration of "works" to *wrecks*, in the following passage :—

Why then you princes,
Do you with cheeks abash'd behold our works,
And call them shames.

has, it must be confessed, some appearance of probability, and would be a good conjectural correction of a misprint very likely to occur ; *wrecks*, as written, might easily be taken for *works*, and yet *works* may have been the poet's word.

SCENE III.

Ib. Beside the obvious corrections which had been made in all editions, of *sway* for the misprint "may," and *godlike* for "godly," the correctors adopt Hanmer's correction of *replies* for "retires," in preference to Pope's *returns*. These coincidences, of course, are noticed to augment the catalogue of the corrector's astounding deeds.

I will here take occasion to observe, that a trifling misprint has hitherto been suffered to remain, to the injury of a fine passage, which the change of a single letter, merely reading

ether for *other*, renders translucent. It is in the speech of Ulysses :—

The heavens themselves, the planets, and this center,
Observe degree, priority, and place,
Insisture, course, proportion, season, form,
Office and custom, in all line of order :
And therefore is the glorious planet, Sol,
In noble eminence enthron'd and spher'd
Amidst the *ether*, whose med'cinable eye
Corrects the ill aspects of planets evil, &c.

Had the correctors possessed better authorities than have come down to us, *other* would hardly have been suffered to remain, “Amidst the *other*,” is surely not what the poet wrote. The classical reader will be reminded of a passage in the *Somnium Scipionis* :—“Medium fere regionem Sol obtinet, dux et princeps, et moderator luminum reliquiorum, mens mundi, et temperator,” &c. ; and of the lines of Lucretius on Epicurus, which have been applied to Shakespeare :—

*Qui genus humanum superavit et omneis
Restinxit, stellas exortus uti ætherius Sol.*

P. 331. “A mistake in the second great speech of Ulysses, where he is referring to the mimicry, by Patroclus, of the chiefs of the Grecian army :—

And in this fashion,
All our abilities, gifts, natures, shapes,
Severals and generals of grace exact,
Achievements, plots, &c.

“fell under the ridicule of Achilles : here the words, ‘of grace exact,’ seem wrong, although always so printed, because the complaint was, that they were not ‘of grace exact,’ but grossly caricatured. Therefore the corrector of the folio, 1632, thus altered the expression to a form much more in accordance with the context :—

Severals and generals, *all* grace *extract* ;

“*i. e.* deprived of all the grace which really belonged to the persons Patroclus imitated. This appears to be an important improvement of the received text ; but is certainly one which

did not require resort to any *independent authority*, inasmuch as close attention to what must have been the meaning of the author, may have led to the detection of the error."

A little more "close attention" to the defects of this passage was necessary to give the true meaning of the poet, and had the correctors followed "better authority than we possess," perhaps they would have found it stand thus:—

And in this fashion,
All our abilities, gifts, natures, shapes,
Severals and generals, *are* of grace *extract*:
Achievements, plots, orders, preventions,
Excitements to the field, or speech for truce,
Success, or loss, what is or is not, serves
As stuff for these two to make paradoxes.

It is evident that *are*, instead of *all*, is necessary to the construction of the passage, and the necessity to omit the word *of* is obviated. Yet the passage as it stands in the old copies may be explained, "all our individual and accomplishments, and becoming characteristics are stuff to make paradoxes, are materials for caricature."

I may as well mention that an error, in the next speech by Nestor, has escaped the correctors, as well as all who have preceded or followed them.

Ajax is grown self-will'd, and *bears his head*
In such a rein, in full as proud a place [read *pace*]
As broad Achilles.

P. 332. The substitution of *soul-pure* for "sole pure," in the following passage of the speech of Æneas, is not necessary to the perfect intelligence of it; the sole transcendently pure praise is that yielded unwillingly by an enemy.

The worthiness of praise distains his worth,
If that the prais'd himself bring the praise forth;
But what the repining enemy commends
That breath fame blows; that praise sole pure transcends.

Where perfect sense is afforded by the old reading, we must have more undoubted authority before we admit innovation. And although Mr. Collier thinks *sole pure* "a poor expression," it was most probably that of the poet.

P. 333. "We may, perhaps, *receive with thankfulness* a change in what Paris says, regarding the dangers which had attended his enterprise in securing and retaining Helen,—

Yet, I protest,
Were I alone to pass the difficulties,
And had as ample power as I have will,
Paris should ne'er retract what he hath done,
Nor faint in the pursuit.

"Here for 'pass the difficulties' (spelt *passe* in the old copies), the old corrector *tells us* to substitute '*poise* the difficulties,' or *weigh* them, which *we may believe*, if only from the context, *to have been Shakespeare's word*!"

What could be the motive for interference here? The proposed substitution is quite senseless. What "ample power" could Paris possibly want to *weigh* the difficulties? He might require it to *get over* them. Mr. Collier feels himself constrained to acknowledge, in a supplemental note, that the old reading "is very intelligible, and may be right"!

P. 334. The adoption of Hanmer's correction of *lunes* for the misprint "lines" of the folios, is evidently another *coincidence*.

ACT III. SCENE I.

Ib. "Much discussion has been occasioned by the words of Paris, in all the early impressions, where he calls Cressida his 'disposer,' saying that Troilus is going to sup 'with my disposer Cressida.' The difficulty has been to discover why Paris should call Cressida his 'disposer;' and some commentators have recommended *deposer*, others *despiser*, instead of 'disposer,' while Steevens wished to deprive Paris of the speech altogether, and to transfer it to Helen. It is surprising that no editor should have guessed at the right word, when speculating that 'disposer' was an error of the press: a manuscript note in the folio, 1632, informs us that for 'disposer,' we should substitute *dispraiser*, Cressida being a person who did not allow the merits of Paris. Pandarus, just after Paris has called Cressida his *dispraiser*, observes that there had been some difference between them—'She'll

none of him ; they two are twain'—and though he does not state on what point they had disagreed, it is enough to warrant us in believing that Paris calls Cressida, not his 'disposer,' but his *dispraiser*. The word recurs twice in this part of the dialogue, and in each instance the old corrector has converted 'disposer' into *dispraiser*. It is to be remarked also, that he makes no change in the prefixes, but allows 'You must not know where he sups' to remain in Helen's speech, in contradiction to the practice of modern editors, which, it must be allowed, seems founded upon a correct notion of the course of the dialogue. Possibly the mistake in the prefix in this place, did not attract the attention of the writer of the marginal emendations ; but it can make no difference in the apparent fitness of changing 'disposer' to *dispraiser*."

The speech, "I'll lay my life with my disposer Cressida," belongs to Helen, not to Paris, and this has occasioned the difficulty the commentators found in explaining the word *disposer*, which simply means *handmaid*. Thus learning is called the *poor disposer* of Poetry [i. e. her handmaid], in the Epistle Dedicatorie to Chapman's Homer :—

Then let not this divinitie in earth
(Deare Prince) be slighted, as she were the birth
Of idle Fancie, since she workes so high ;
Nor let her *poore disposer* (Learning) lye
Still bed-rid.

The corrector's conjecture of *dispraiser* for "disposer" is a most unhappy one, even if the speech could be considered as appropriate in the mouth of Paris. But it undoubtedly belongs to Helen, who designates Cressida as her *handmaid*, which in fact she was.

SCENE II.

P. 335. The substitution of "thrice *repured* nectar" for thrice reputed, is indeed a marvellous coincidence with the reading of one of the quartos of 1609, which had escaped every one until Mr. Collier's vigilant eye discovered it. The corrector is evidently omniscient ! We cannot, however, wonder that the reading *aims* for "arms," which is found only in *one copy*

of the quarto, and there not very distinctly, should have escaped his penetration.

P. 335. "In the amorous dialogue between Troilus and Cressida, the latter, affecting coyness, distinguishes between her two selfs, in all the ordinary copies of this play, as follows :—

I have a kind of self resides with you,
But an unkind self, that itself will leave,
To be another's fool.

"The antithesis, undoubtedly intended by the poet, is thus, according to a note in the folio, 1632, sacrificed to an error of the press, and *we are instructed*, therefore, to read the passage thus :—

I have a *kind self*, that resides with you,
But an unkind self, that itself will leave,
To be another's fool.

"Cressida represents her *kind self* as wishing to remain with Troilus, and her 'unkind self' as wishing to separate itself from his company."

There is not the slightest reason for omitting the word *of*. The thought is elsewhere expressed by the poet, as in Antony and Cleopatra, Act i. Sc. 3.

Our separation so abides, and flies,
That thou, residing here, go'st yet with me,
And *I, hence fleeting here remain with thee.*

Cressida says, that in leaving Paris she quits her own company, which offends her—because she has a *kind of self* that resides with him—a self which in doing so—"leaving itself to be another's fool," is unkind. The words *kind* and *unkind* are opposed, but not by proper antithesis—but in quibble. If the self residing with Paris were a kind one—how could Cressida say that she leaves him to be rid of her own company which offends her?

"A *kind of self*" is necessary to convey a distinct notion of the meaning; we must take the context: Troilus says :—

What offends you, lady ?

Cressid. Sir, mine own company.

Troilus. You cannot shun
Yourself.

Cressid. Let me go try,
I have a *kind of self* resides with you,
But an unkind self, that itself will leave
To be another's fool.

SCENE III.

P. 336. " All the old editions have the subsequent passage near the commencement of the speech of Calchas, and several pages of notes have been written upon it :—

Appear it to your mind,
That through the sight I bear in things to love
I have abandon'd Troy.

" Some modern editors have given the second line,—

That through the sight I bear in things to *come*,

" an amendment that unquestionably clears the sense of the author, and which Monck Mason considered so happy as to require no authority in its favour. Nevertheless, the most usual course has been to print differently, *viz.* :—

That through the sight I bear in things, to Jove
I have abandon'd Troy.

" Here it has been reasonably asked, why should Calchas desert and abandon his native city to Jove, who was its protector ? Theobald, Warburton, Johnson, Steevens, and Malone, all wasted their time and ingenuity on a mere misprint, which is set right in a moment, and which proves that the old compositor misread *above* ' to love : ' there is an error also, but of minor importance, in the preceding line, where ' appear ' is put for *appeal*, in the sense of recall or bring back, and the whole should, therefore, stand thus :—

Appeal it to your mind,
That, through the sight I bear in things *above*,
I have abandon'd Troy ;

" i. e. recall to mind that I abandoned Troy by reason of the

sight I enjoy in things *above*—foreseeing what would be the issue of the struggle. If Monck Mason thought ‘things to come’ an emendation not requiring authority, *à fortiori*, ‘things *above*’ is an emendation even less requiring it, because nearer the misprinted letters in the quartos and folios, while we have the testimony of the old corrector of the folio, 1632, and common sense in its behalf.”

Mason’s is by far the best and most probable conjecture. It was not “things *above*,” but *coming* events that Calchas had foresight of. How can Mr. Collier make out that *to loue* is more like *above* than *to come*, I am at a loss to imagine. The corrector of my second folio thought otherwise, for he has made the obvious correction, by erasing *love* and writing *come* in the margin. The change of “appear” to *appeal* is quite wrong; *appeal* is never used in the sense of *recall* by Shakespeare, and the evident meaning of “*appear* it to your mind,” is “Let it appear to you.” The meddling here is therefore quite superfluous.

P. 337. The substitution of *mirrored* for “married,” so evidently required by the sense in the lines—

For speculation turns not to itself,
’Till it hath travell’d, and is *married* there
Where it may see itself,

had not escaped the corrector of my second folio, who has taken considerable pains with the corrupt text of this play, but I should think a hint for this emendation will be found somewhere in print, and that both correctors have availed themselves of it. It is on all accounts a legitimate and desirable correction.

Ib. The adoption of the reading of the quarto, *shrieking* instead of *shrinking*, which is found in the folios, is a doubtful improvement; but it may have been derived from some edition that followed the quarto. It could hardly be a conjecture.

P. 338. The corrector’s guess of *quicklier* in the line—

Since things in motion’gin to catch the eye,

is of no value, as the quarto affords a better reading,

Since things in motion *sooner* catch the eye—

and the substitution of *out* for *once* had long since been made in all editions.

P.338. "The following is a couplet, in which there appear to be two lapses by the printer:—

Keeps place with thought, and almost, like the gods,
Does thoughts unveil in their dumb cradles.

"Hanmer read, 'Keeps *pace* with thought,' and so did the old corrector: Warburton vindicated 'place,' though in the next line, properly represented (which it has never yet been), Shakespeare follows up the idea, and tells us that the providence of a watchful state, like the gods, almost anticipates thoughts—not only keeps *pace* with them, but goes beyond them,—

Does thoughts unveil in their dumb *crudities*;

"i. e. unveils them before they even become thoughts. This *must have been the poet's language*, and we find *crudities* for 'cradles' in the margin of the folio, 1632. Hanmer, Malone, Steevens, &c., saw that 'cradles' was not, in point of measure, enough for the line, but they never dreamed that the word was a misprint. The whole passage is, therefore, thus cleared:—

The providence that's in a watchful state
Knows almost every grain of Plutus' gold,
Finds bottom in th' uncomprehensive deeps,
Keeps *pace* with thought, and almost, like the gods,
Does thoughts unveil in their dumb *crudities*.

"Here meaning and metre are both accomplished; but in what way the emendation was arrived at, we have no knowledge: it seems *something better* than a merely speculative suggestion."

Hanmer's reading here followed, of *pace* for "place," was ingenious, and *place* for *pace* has before been misprinted in this play, but Warburton thought *place* "exquisitely fine," as referring to the ubiquity of providence. With regard to the corrector's substitution of *crudities* for "cradles," I must confess I cannot conceive a more erroneous and absurd proposition. Shakespeare has not the word *crudities*, but he puts the

word *crudy* into Falstaff's mouth in the 2d part of K. Henry IV. where, in his praise of sack, the Knight says, "It ascends me into the brain; dries me there all the foolish, dull, and *crudy* vapours which environ it." Here it most probably means *indigest*; the sense in which *crudity* is always used by his cotemporaries. How, therefore, it could be here applied to *nascent* thoughts, it is impossible to conceive! It has been thought that a word may have been accidentally omitted, as the line is defective, and Malone's suggestion to read—

Does *infant* thoughts unveil in their dumb cradles,

or Hanmer's reading "Does *even our* thoughts," are either of them infinitely preferable to the corrector's *crudities*, for which *cradles* could never have been misprinted.

P. 339. "For 'sweet, rouse yourself,' addressed by Patroclus to Achilles, when he is endeavouring to excite him to renewed action, *we are instructed* in manuscript to read '*Swift*, rouse yourself.' We have before had *swift* misprinted '*sweet*.'" [See page 16 ante.] "Three lines lower, the old corrector does not strike out *airy* in the passage, 'be shook to airy air,' as it stands in the folios; but he makes it, 'be shook to *very* air,' which is much more emphatic than merely 'be shook to air.' Nevertheless, if the poet intended his measure to be regular, *very* is not required."

Here Mr. Collier commits the same fault he has accused others of, by referring to a corruption of the corrector's in support of his present innovation. There is no necessity here for change. *Sweet* is not inconsistent with the affectionate address of Patroclus to Achilles, who just after calls him "*sweet* Patroclus." As for the substitution of *very* for *airy*, inserted by mistake in the folios, Mr. Collier himself sees that the passage is better without it. *Airy* is deleted by the corrector of my second folio.

ACT IV. SCENE I.

Ib. "Diomed tells Æneas, that when the truce is at an end, he will 'play the hunter for his life,'—

With all my force, pursuit, and policy :

“The line seems to run more properly as it is amended in the folio, 1632—

By Jove, I'll play the hunter for thy life
With all my *fierce* pursuit, and policy.

“However, the change is by no means unavoidable.”

Certainly not: but it is to be avoided by all means, as an impertinent interference with the undoubted language of the poet.

SCENE II.

P. 339. “When Troilus tells Æneas to keep his counsel, the latter replies, in the folios,—

Good, good, my lord; the secrets of nature
Have not more gift in taciturnity.

“Now, unless we read ‘secrets’ as a trisyllable, the measure is faulty: Theobald proposed ‘the secret *things* of nature;’ and here resort to the quartos affords no aid, for they absurdly have ‘the secrets of neighbour Pandar.’ The corrector of the folio, 1632, inserts a word which, most likely, had dropped out in the press, and which we may, perhaps, accept upon his evidence, because it is the very word required, in reference to the hidden operations of nature:—

Good, good, my lord, the secret *laws* of nature
Have not more gift in taciturnity.”

What have nature’s *laws* to do with it? Steevens proposed a much better reading—

Good, good, my lord, the *secrecies* of nature
Have not more gift in taciturnity.

which is rendered very probable by a similar thought occurring in Antony and Cleopatra:—

In Nature’s infinite book of *secrecy*
A little I can read.

SCENE IV.

P. 340. We must have better authority before we disturb the text of the fragment of a ballad, and read *silence* for “friendship,” an impossible misprint. The misprint, *sittest* for “sighest,” is peculiar to the second folio, and had been corrected in more recent editions.

Ib. The line,—

Presuming on their changeful potency—

has been much more effectively corrected by reading :—

Presuming their *unchangeful* potency.

The corrector’s reading,—

Presuming on their *chainful* potency.

is absurd, and cannot be tortured to signify “chain and fetter us to the object of our affections”!

SCENE V.

P. 341. For what possible reason, but a determination to *improve* upon the clear and undoubted reading of the poet, could the word *same* be foisted into the line—

And parted thus you and your argument?

Even the stage direction to which is added “Puts back Menelaus,” would require the reading of the quartos, therefore, in copying the line from some later edition, the corrector has corrupted instead of improving it.

Ib. “Few lines in this play have produced more comment than the second of the following, where Ulysses is censuring the wanton spirit of Cressida :—

O! these encounterers, so glib of tongue,
That give a coasting welcome ere it comes, &c.

“What is ‘a coasting welcome?’ has been the question; and we learn from the old corrector that the word, miswritten, we

may suppose, in the manuscript used by the printer, was most appropriate to the place,—

O! these encounterers, so glib of tongue,
That give *occasion* welcome ere it comes,
And wide unclasp the tables of their thoughts,
To every tickling reader, set them down
As sluttish spoils of opportunity,
And daughters of the game.

“They became the ‘spoils of opportunity’ by giving welcome to *occasion* even before it arrived.”

What can be the meaning of “giving welcome to *occasion* before it arrived?” In a note on the passage, Mr. Collier, in his edition of Shakespeare, says “Coleridge suggests *accosting* for ‘a coasting.’” He might have told us that Monck Mason had long before suggested it, and that it ought long since to have been the reading of the text. Mason very justly observes, that “in the passage, as it stands in the folios, *it* has no antecedent.” What is meant by *accosting*, the poet himself informs us through Sir Toby, in Twelfth Night:—

Sir To. Accost, Sir Andrew, accost.

Sir And. What’s that?

Sir To. My niece’s chambermaid.

Sir And. Good mistress Accost, I desire better acquaintance.

Mar. My name is Mary, sir.

Sir And. Good mistress Mary Accost——

Sir To. You mistake, knight, *accost* is, front her, board her, woo her, assail her.

We may therefore safely refuse *occasion*, and read in future, instead of a *coasting*:—

And give *accosting* welcome ere it come.

P. 342. Whether we read “to the *uttermost*,” or “to the *utterance*,” is not a matter of much consequence, as they both signify the same thing. Mr. Collier’s concluding observation surprises us; “*breach*,” he says, “is a printed emendation in the folios instead of ‘breath,’ of the earlier editions in quartos which can only be understood as a breathing time.”

In his own edition Mr. Collier gives us the reading *breath*, without even a note of the variation from the folio! He was,

however, right *then* in his preference, as the whole context shows; *a breath* was *a breathing*, or mere act of exercise, the poet's constant sense of the word, which occurs again in Act ii. Sc. 3 of this play. Why therefore *now* treat *breach* as an emendation?

ACT V. SCENE I.

P. 342. "Nobody has attempted to explain why Thersites, when he calls Patroclus the 'male varlet' and 'masculine whore' of Achilles, ends by wishing a list of loathsome diseases (part of which only are mentioned in the folios) to afflict 'such preposterous discoveries.' What can be the meaning of 'discoveries' so applied? The old corrector has it 'such preposterous *discolourers*;' and perhaps rightly, the allusion being to the painting and discolouring of nature by Patroclus, like a female prostitute."

Is it reasonable to think that the allusion was to Patroclus and his being painted, when, from what immediately follows, we are assured that the curses were not imprecated against him? Thus it is when we disregard the context and spirit of any passage. The corrector's suggestion of *discolourers* seems to me to want common sense. It is possible that we should read *discoverers* instead of *discoveries*, which would give the required personification. But, as Iago says in Othello, "the blood and baseness of our nature would conduct us to most *preposterous conclusions*," discoveries here may have the same meaning, and Thersites imprecates the curses ironically on those who had made such discoveries, or come to such conclusions. It has been suggested that for "male *varlet*," we should read "male *harlot*."

SCENE II.

P. 343. What shall we say to the *wanton* attempt upon the passage where Thersites says of Cressida, "any man may sing her, if he can take her cliff; she's noted:" or to Mr. Collier's notion that 'any man may *find* her, if he can but take her *clefft*,' "seems preferable" to the undoubted reading of the quartos!

Ib. The substitution of *lord* for *la*, in Cressida's speech, is

only another example of unnecessary and impertinent meddling, and of this Mr. Collier is at least half conscious, for he says, "Still the earliest impressions may be right, and Cressida may merely have used 'la' as a feminine expletive." I cannot, however, agree with him that "it is not a point of importance." It is of the highest importance to prevent all wanton and uncalled-for alterations of the text of our great poet.

SCENE III.

P. 343. "Andromache's speech to Hector only consists of these words in the amended folio, 1632:—

O! be persuaded: do not count it holy
To hurt by being just.

"The rest is struck through with a pen, as if the person who introduced the manuscript-emendations could make nothing of the passage either by guess or guide. This, therefore, is one of the places in which we are still left in the dark; not, indeed, as to the meaning of the poet, since that is pretty obvious, but as to the precise form in which he expressed that meaning."

The correctors then here had not access to better authority than we possess, or this difficult passage would not have been got rid of in the easy way of striking it out. Mr. Collier tried his hand upon it in his edition of Shakespeare unsuccessfully. I adhere to the emendation of it given in vol. 2 of Notes and Queries, p. 386. The passage stands thus in the folios:—

O, be persuaded, doe not count it holy,
To hurt by being iust; it is as lawfull:
For we would count give much to as violent thefts,
And rob in the behalfe of charitie.

The third line is evidently a nonsensical jumble, and has probably been printed from an interlineation in the copy that the printer used; two words being evidently transposed, and one of them at the same time glaringly mistaken. The poet would never have repeated the word *count*, which occurs in the first line, in the sense given to it either by Mr. Collier or Mr. Knight.

Preserving every word in the old copy, it should be read thus,—

O ! be persuaded. Do not count it holy
To hurt by being just : it is as lawful as—
(For we would give much)—to *commit* violent thefts,
And rob in the behalf of charity.

To *count* violent thefts here would be sheer nonsense ; and when we recollect how easy it is to mistake *comit*, as written in old manuscript, for *count*, we may suppose that the printer mistook and misplaced *commit*, and transposed *as*, probably following an interlineated copy. The emphasis should be laid on *for*, commencing the parenthesis, we would give much ; *for* stands there for *cause*, and *commit* should be accented on the first syllable.

SCENE IV.

Of a piece with other substitutions and interpolations, is the conceited attempt of the correctors to improve upon Shakespeare, by altering the words “th’other” to *sleeveless*, in the speech of Thersites,—

Soft ! here comes sleeve and th’ other ;

and the word “sleeve” is altered to *sleeveless*, in the next speech of Thersites, to countenance the first falsification ! If such liberties were allowed and approved, every line of the poet might be vitiated to suit the caprice of the innovators.

P. 345. The alteration of “*brother* lackey” to *brothel* lackey having been made in the third folio, and in some other editions, was doubtless thence derived, for it has also been adopted by the corrector of my second folio. There cannot, however, be a doubt that “Hence ! *broker* ! lackey !” is the true reading as given by the quartos and the first folio. Mr. Collier once thought so, although he now thinks *brothel* a change for the better !

CORIOLANUS.

ACT. I. SCENE I.

P. 346. "The earliest manuscript-emendation cannot be called a necessary one; but still it seems, taking the context into account, a considerable improvement, and may, perhaps, be admitted on the evidence of the corrector of the folio, 1632. It occurs in the speech of 1 Citizen, where he is referring to the wants of the poor, and to the superfluities of the rich:—

But they think we are too dear; the leanness that afflicts us, the *abjectness* of our misery, is an inventory to particularize their abundance; our suffering is a gain to them.

"For *abjectness*, the common reading has been 'object'—'the object of our misery;' that is to say, the sight of our misery; but the speaker has talked of the 'leanness' of the poor citizens of Rome, and he follows it up by the mention of the *abjectness* of their misery. This substitution could hardly have proceeded from the mere taste or discretion of the old corrector, but still it is hardly wanted."

Hardly wanted, indeed! How could *object* be mistaken for *abjectness*? Their misery was the *object* which served by comparison to make the Patricians the more satisfied with their own abundance, and thus the sufferings of the Plebs were a gain to them. What should we gain by the adoption of this needless piece of pragmatic interference? The correctors never think of the poet, but of their own ingenuity in finding faults where none exist.

Ib. "We encounter an important change in one part of Menenius' apologue, where the belly admits that it is the general receiver of food, adding, as the passage has always been given,—

But, if you do remember,
I send it through the rivers of your blood,
Even to the Court, the heart, to the seat o' the brain,
And through the cranks and offices of man.

"It is evident that the last line but one is not measure; and

we are instructed to read it, and the next, in a way that not only cures this defect, but much improves the sense, by following up the figure of 'the court, the heart,' and completing the resemblance of the human body to the various parts of a commonweath:—

Even to the Court, the heart, the *Senate*, brain;
And through the *ranks* and offices of man.

"Tyrwhitt thought 'the seat o' the brain' a very 'languid expression;' and Malone agreed with him in taking 'seat' to mean royal seat. When 'seat' was written *seate*, the mistake for *senate* was easy; and the change (which never occurred to any commentator) is supported both by what precedes, and by what follows it, going through the various degrees in a state—the court, the senate, persons of different ranks, the holders of offices, &c."

Perhaps there was never a more perverse and impertinent attempt made to alter the true language of the poet. The authority Shakespeare followed for the fable, was Plutarch. Camden's Remaines, where it is also related, the *heart* is made the seat of the *brain*, or understanding; and there is no doubt that *seat* means the *royal seat*,—the throne; for in a previous passage, (which Mr. Collier, as well as his predecessors, gives to one of the Citizens, although it evidently belongs to Menenius,) we have

The *kingly crowned head*, the vigilant eye,
The *counsellor heart*.

The alteration of "cranks" to *ranks* is equally unwarranted. What could *the ranks* signify here?

I send it through the rivers of your blood,
Even to the Court, the heart,—to the seat o' the brain;
And through the cranks and offices of man,
The strongest nerves, and small inferior veins,
From me receive that natural competency
Whereby they live.

cranks and offices were certainly the words of the poet; *cranks* are sinuosities, the meandrous ducts of the human body; and *offices* the functionary parts, as Shakespeare himself will show. Thus, in Cymbeline, Act v. Sc. 5:—

A certain stuff, which, being ta'en, would cease
 The present power of life; but, in short time,
All offices of nature should again
Do their due functions.

The corrector's *instructions to read it* otherwise will therefore be in vain, and of no effect.

P. 347. The 'important' correction of "almost" to *all most*, is, "of course," admissible: but as "shouting their emulation" has long been the unexceptionable reading of every edition, Mr. Collier would have done wisely to pass the corrector's *exultation* unnoticed, as he confesses that "*emulation* does not seem to require change."

SCENE III.

Ib. The self-evident correction, which I long since adopted, of "At Grecian swords contemning," should have been also adopted by Mr. Collier, when he suggested, that *contemning* seemed "possibly the word which was written by Shakespeare," and yet contented himself with the very inferior reading, "At Grecian swords contending."

SCENE IV.

P. 348. "When the Romans are beaten back to their trenches, Marcius enters, 'cursing' his flying followers; and we here arrive at a line which has been fertile of discussion. Malone and most modern editors have concurred in supposing that Marcius, in his rage and vexation, commences a sentence which he does not finish, and have represented the passage thus:—

All the contagion of the south light on you,
 You shames of Rome! you herd of——Boils and plagues
 Plaster you o'er; that you may be abhorr'd
 Further than seen, and one infect another
 Against the wind a mile!

"In the folios, the words, spelling, and punctuation, are—

You shames of Rome: you Heard of Byles and Plagues
 Plaister you ore, &c.

“This mode of spelling *heard* leads us to the corruption, which was detected (possibly by mere conjecture, but more probably with the aid of some extraneous authority) by the manuscript-annotator of the folio, 1632; and when pointed out, it must, we apprehend, be admitted without an instant’s controversy:—

All the contagion of the south light on you,
You shames of Rome! *Unheard* of boils and plagues
Plaster you o’er, &c.

“The whole seems to have been produced by a strange lapse on the part of the old printer.”

I do not hesitate to prefer the reading universally adopted, to the very improbable reading proposed. “Unheard of boils and plagues;” why *unheard* of? *Heard* is the way in which *herd* is spelt in other places. Marcius is in a vehement passion, and the interruption in his invective marks his impatient anger. He thus breaks off from hasty indignation elsewhere; and every one must see the superior effect this would have in representation, to what it is now proposed to substitute. The corrector of my second folio has, however, substituted *A* for *You*, and reads,—

A herd of byles and plagues
Plaster you o’er.

P. 349. An equally improbable substitution of “To the *port*,” for “To the *pot*, I warrant him,” is made when the gates of Corioli are closed, and Marcius is shut in. One of the soldiers exclaims, “See they have shut him in;” the rest say: “To the *pot*, I warrant him,” where the meaning is evidently that it is all over with Marcius, or in the popular language “he is gone to pot.” What possible meaning “to the *port*” could have, I am at a loss to imagine, notwithstanding Mr. Collier’s attempt to reconcile it to sense as the continuation of an interrupted sentence. I therefore hold this to be another perfectly unnecessary interference with the text.

SCENE VI.

Ib. “Marcius, by permission of Cominius, and after an animating speech, wishes to select a certain number of sol-

diers to accompany him in an attack upon Aufidius and his Antiates: he, therefore, tells the troops,—

Please you to march;
And *four* shall quickly draw out my command,
Which men are best inclin'd.

“Here a difficulty has arisen, why ‘four’ were to draw out his command, and many notes have been written upon the question. We print the passage, as we find it amended, which shows that the scribe or the compositor (most likely the former in this instance) was to blame:—

Please you march *before*,
And *I* shall quickly draw out my command,
Which men are best inclin'd.

“Whoever made the copy for the printer, must have understood *before* as *by four*, and put it in the wrong place, curing the defect in the metre of the first line by arbitrarily inserting *to*. Nothing could be more natural than for Marcius to direct the soldiers to march in front of him, that he might himself make the selection of such as he was to lead.”

To say the least of it, this is a very unlikely conjecture indeed. That *And four* should not only have been misprinted for *before*, but also have jumped out of its place; that *to* should have been inserted without reason in the first line; and *I* omitted in the second! what an accumulation of errors!

The misprinting of one small word appears to be the only defect in the passage. The word *some*, as written, would be easily mistaken for *four*, and we have seen how frequently the long *f* and *f* are mistaken for each other. We should probably read,—

Please you to march;
And *some* shall quickly draw out my command;
Which men are best inclin'd.

The passage in Plutarch merely says:—“Wherefore, with those that willingly offered themselves to follow him, he went out of the city.”

SCENE VIII.

P. 350. "When Marcius and Aufidius meet, the latter addresses the former, as the text has always been given,—

Not Afric owns a serpent I abhor
More than thy fame and envy.

"This cannot be right, inasmuch as, taking 'envy' even in the sense of *hate*, Aufidius could hardly mean that he abhorred the fame and the hate of Marcius: the printer made a slight error by mistaking the pronoun *I* for the contraction of the conjunction; therefore the old corrector reads,—

Not Afric owns a serpent I abhor
More than thy fame *I* envy."

All that is required, without interpolation, is to understand the passage properly as an inversion:—

Not Afric owns a serpent I abhor—
More than thy fame—and envy.

Afric owns not a serpent I abhor and hate, more than thy fame. Shakespeare's meaning of envy may be understood from Baret, who explains "to *envie*, to have *spite* at another man's prosperitie." From the tenor of the dialogue, the speech requires an expression of more than *envy*,—fierce hatred.

SCENE IX.

Ib. "Tyrwhitt's emendation of *coverture* for 'overture,' in the subsequent lines, is precisely that found in the margin of the folio, 1632; but 'them' is also there altered to *it*, with obvious fitness:—

When steel grows soft as the parasite's silk
Let *it* be made a *coverture* for the wars.

"If *coverture* were not introduced into the text, it was from the hope that sufficient meaning might be made out of the old printed language of the folios; but the authority of a manuscript-correction here comes in aid of a speculative emendation, and it appears to us that we need not hesitate upon the point hereafter."

In 1826 I also had inclined to adopt Tyrwhitt's reading, but now think it doubtful, and feel inclined to read:—

May these same instruments which you profane
Never sound more ; when drums and trumpets shall
I' the field prove flatterers, let courts and cities be
Made all of false-fac'd soothing.
When steel grows soft as the parasite's silks
Let them be made an overture for the wars.

That is, *silks* instead of steel and warlike instruments.

The only change here is in the punctuation, and reading silks for "silk."

ACT II. SCENE I.

P. 351. The alteration, in the speech of Menenius, of *first* for *thirst* is not necessary, for it seems that *thirst* was sometimes provincially pronounced and spelt *first* and *furst*. Thus, in *Piers Plouhman*, passus vii:—

For whetshod thei gangen
A *furst* and a *fingered*: i. e. thirsty and hungered.

Menenius uses it jocularly.

Ib. "Lower down in the same speech," says Mr. Collier, "a negative and a pronoun are omitted, and 'bisson' is misprinted *beesome*."

The negative has long been placed in the text; and it is doubtful whether the pronoun is wanted. As for *beesome* being a misprint, it is just the contrary. The dictionaries of the poet's time give it *beesome* and *beasome*, and Skinner, who tells us it is of common use for *blind* in Lincolnshire, gives it *Beesen*. The substitution of *pleading* for "bleeding" is very plausible, as a probable misprint.

P. 351. The proposed reading of *empirick physique* for the strange word "emperickqtique," is plausible. The corrector of my second folio has effaced six letters in the middle of the word, leaving it *empirique*, which answers every purpose. The third folio made a step toward it, by printing *empiricktique*.

P. 352. "The first part of the subsequent quotation hardly requires a note; while the awkward expression in the last part of it has attracted no observation:—

Your prattling nurse
Into a rapture lets her baby cry,
While she chats him.

"Brutus is here referring to the triumphant return of Coriolanus (now so called) to Rome; and 'chats him' is certainly intelligible in the sense of talks about him, though 'chats of him' would be more proper: but a note in the folio, 1632, induces us to believe that Shakespeare did not use the term 'chats' at all, and that the word has been misprinted, the compositor taking *ee* for *a*, and *t* (the commonest blunder) for *r*:—

Your prattling nurse
Into a rapture lets her baby cry,
While she *cheers* him.

"This change is quite consistent with the context."

That "*chats* him" is a misprint there can be no doubt, but much doubt whether "*cheers* him," is the word wanted. It savours too much of recent times. I have no doubt we should read—

Your prattling nurse
Into a rapture lets her baby cry,
While she *claps* him.

For in Julius Cæsar the rabblement "*clap* their chapped hands" in approbation of Cæsar. *Cheers* is never used by Shakespeare in the sense of *applauding*.

Ib. The substitution of "shall *touch* the people," for "shall *teach* the people," has been anticipated by Mr. Knight, who says, "We do not alter the text, but we incline to think that *touch* is the word; as in Othello,—

Touch me not so near.

SCENE II.

P. 353. "When the Senators and Tribunes have assembled 'to thank and to remember' the services of Coriolanus, Sicinius remarks,—

We are convented
Upon a pleasing treaty.

“The corrector of the folio, 1632, directs us to substitute *treatise* for ‘treaty,’ a change supported by ‘theme,’ which immediately follows.”

That the old copy is right in reading *treatie*, and that the corrector’s *treatise* is wrong, will appear from the poet’s own use of the latter word twice only, and then in the sense of a *dissertation*, which is not the meaning here required. *Treaty*, according to Huloet, is, “Traictement de quelque matiere,” which is exactly what is wanted. The same authority has, “To *treate* and *debate* some matter, Traicter quelque matiere et la debattre.” There can be no doubt, therefore, that the old reading is what the poet intended, and that the corrector’s substitution would be mischievous. The Senators were assembled to *discuss* the meritorious actions of Coriolanus, and what honour should be conferred upon him, he was the *theme* of the assembly.

Ib. The substitution of *prest* for “blest,” in the speech of Brutus—

Which the rather
We shall be blest to do, if he remember
A kinder value of the people, than
He hath hitherto priz’d them at—

is a good and legitimate emendation, which I also find confirmed in my corrected copy of the second folio, as well as *destiny* for the misprint *defamy*, in the next column.

Ib. In the substitution of *woolless* for “wolvish” in the following passage, there is another singular coincidence with a hint by Mr. Collier, in his edition of Shakespeare, where attention is called to the gown being *napless*. In the first folio, the passage is thus given:—

Why in this wolvis tongue should I stand here
To beg of Hob or Dick?

In the second folio, the misprinted word *tongue* for *toge* is changed to *gown*. In regard to *woolvish* *toge* (or gown) the

idea is quite evident: Coriolanus says, Why should I stand here playing the hypocrite, in this gown of humility, like the *wolf* in sheep's-clothing. That the idea was in familiar use in the poet's time, is apparent from Churchyard's Legend of Wolsey, in the Mirror for Magistrates:—

O, fye on *wolves* that march in *masking clothes*.

Whether the gown had a *nap* on it or no, would hardly enter here into the mind of the poet or of Coriolanus. It is sufficient that it was *simulating* humility not in his nature, to bring to mind the fable of the *wolf*.

P. 354. "Pope's line respecting Censorinus, as one of the ancestors of Coriolanus, *was not wanted, inasmuch as this portion of the speech of Brutus was struck out by the old corrector, possibly, because he saw the defect, and was not in a condition to remedy it.* Nevertheless, something was at one time written in the margin, but it is so erased as not now to be legible."

A pretty argument truly! What then becomes of his "authorities," which we are led to believe he consulted on other occasions? I undertake to say that Pope's line is a much more judicious addition to the text, as evidently necessary and warranted by the passage in Plutarch, than any of the uncalled for interpolations of the correctors so triumphantly dwelt upon by Mr. Collier!

ACT III. SCENE I.

Ib. "Modern editors, since the time of Theobald, have properly corrected the first line of the speech of Coriolanus,—

O, good, but most unwise patricians!

which stands in the old copies, 'O God! but most unwise,' &c.; but there are very important blunders in subsequent lines, which they have allowed to pass without remark. We will first, as usual, insert the text as it stands universally printed, and follow it by the excellent emendations contained in the folio, 1632:—

O, good, but most unwise patricians ! why,
 You grave but reckless senators, have you thus
 Given Hydra here to choose an officer,
 That with his peremptory " shall," being but
 The horn and noise o' the monsters, wants not spirit
 To say, he'll turn your current in a ditch,
 And make your channel his ? If he have power,
 Then vail your ignorance : if none, awake
 Your dangerous lenity.

" In the above, besides the first,—*God* for 'good,'—there are no fewer than five striking errors of the press, or perhaps of the scribe, for some of them are hardly to be imputed to the compositor. Trusting to the corrector of the folio, 1632, we ought hereafter to give the passage as follows :—

O, good, but most unwise patricians ! why,
 You grave but reckless senators, have you thus
 Given Hydra *leave* to choose an officer,
 That with his peremptory " shall " (being but
 The horn and noise of the *monster*) wants not spirit
 To say, he'll turn your current in a ditch,
 And make your channel his ? If he have power,
 Then vail your *impotence* : if none, *revoke*
 Your dangerous *bounty*.

" The meaning of the last portion of the quotation is, that if the Tribune have power, let the *impotence* (not 'ignorance,' which is not the proper antithesis of power) of the senate submit to it ; but if he have none, let the senate *revoke* the *bounty* by which such a perilous privilege had been conceded to the populace. The 'lenity' of the patricians was not to be 'awakened : ' Coriolanus calls upon them to *revoke* the *bounty* which had caused them to relinquish a power properly belonging only to themselves. What the hero says afterwards is in entire consistency with this view of the passage :—

At once pluck out
 The multitudinous tongue : let them not lick
 The sweet which is their poison.

" The corrector of the folio, 1632, therefore, *informs us* that the whole passage ought, hereafter, to be printed as above ; and the faults of the received text are glaring enough, without supposing, with Johnson, that, farther on in the same speech,

we ought to read 'most palates,' *must palate*, which the corrector does not require, and which he would, no doubt, have required, had it been necessary."

This is a sweeping liberty to be taken with the old text; *leave* is not wanted in the third line. To *give* is to *concede*, to *permit*, and *given* stands for *permitted*. To change "monsters" to *monster*, destroys the meaning; the plural refers to the many heads of the hydra; the reference is to Sicinius as the mouth-piece of the Plebs. This is evident from what Coriolanus has said just before:—

You being their *mouths*, why rule you not their teeth?
Have you not set them on?

"Ignorance" could hardly be a misprint for *impotence*, nor is the change requisite, for the next sentence proves that *ignorance* is the right word—"If you are learned be not as common fools:" *revoke* for "awake" may have been, and seems a likely substitution; but *bounty* for "lenity" is not required, the concession of power to the plebs, and the indulgence given to the tribune, was ill-judged *lenity*, not *bounty*.

With regard to the observation about "most palates," and Johnson's proposal to read *must palate*; had the correctors compared the passage in which it occurs with their "original authorities," they would have found it run thus:—

You are plebeians
If they be senators: and they are no less,
When both your voices blended, the greatest *state*
Most palates theirs.

The compositor finding *palates* in the subsequent line, printed *taste* instead of *state*, consisting of the same letters. The meaning evidently is,—“In giving the plebs a voice, you reduce yourselves to a level with them, and your *voices* being blended, the *greatest state*, the people being the most numerous, most relishes theirs.” The same mistake of *taste* for *state* occurs in the two early quartos of King Richard III., Act ii. Sc. 1.

P. 356. Of the substitution of *bisson multitude* for "bosome multiplied," I have elsewhere (Notes and Queries, vol. vi. p. 84) spoken with unqualified approbation, and still think it an undoubted and acute rectification of an evident misprint.

Little did I then anticipate the extensive mischief with which we are now threatened. Yet this evident emendation has met with one strenuous dissentient voice, which we may still hope to see raised in opposition to the flagrant misapprehensions of the language of the poet with which Mr. Collier's volume abounds.

I may as well notice that in the next speech of Coriolanus, a remarkable misprint has hitherto existed, and all attempts to give it a reasonable meaning have failed. The passage stands thus in the old copies:—

You that will be lesse feareful than discreet,
That loue the fundamentall part of State
More than you doubt the change on't: That preferre
A noble life before a long, and wish
To *iumpe* a body with a dangerous physicke
That's sure of death without it: at once plucke out
The multitudinous tongue, let them not licke
The sweet which is their poyson.

The first folio having misprinted *iumpe* for *impe*, the second folio made it "To *jumpe* a body," which has been printed *jump* ever since. Nothing, however, can be made of it. The poet was fond of using terms of falconry in a metaphorical sense, and in King Richard II., Act ii. Sc. 1, we have

Impe out our drooping country's broken wing.

The word originally signified to insert, and, in falconry, to insert a feather into an injured or deficient wing of a hawk; but its general meaning is to mend by artificial means, and this is the sense required here,—to patch up. Thus, in The Pilgrim, by Beaumont and Fletcher, Act i. Sc. 1:—

None of your *PIECED* companions, pined gallants
That fly to fitters, with every flaw of weather;
None of your *imped* bravadoes.

Ib. The change of "deserved" to *deserving*, would be a violation of the poet's language, who frequently uses the active participle where we should now use the passive.

SCENE II.

P. 357. After having mentioned that the correctors substitute "O, *son, son,*" for "O sir, sir," in Volumnia's speech,

which is perhaps an admissible change; Mr. Collier proceeds:—

“On the same evidence, we here recover a line, which is certainly wanting in the old copies, since they leave the sense incomplete without it. It is in Volumnia’s entreaty to her son,—

Pray be counsell’d.
I have a heart as little apt as yours,
But yet a brain, that leads my use of anger
To better vantage.

“To what was Volumnia’s heart ‘as little apt’ as that of Coriolanus? The insertion of a missing line (the absence of which has not hitherto been suspected) enables us to give the answer:—

I have a heart as little apt as yours
To brook control without the use of anger,
But yet a brain, that leads my use of anger
To better vantage.

“The line in italics is written in a blank space, and a mark made to where it ought to come in. The compositor was, doubtless, misled by the recurrence of the same words at the ends of the two lines, and carelessly omitted the first. From whence, if not from some *independent authority*, whether heard, or read, was this addition to the text derived?”

This interpolation is absurd; if a line is missing it must have been something very different. It seems probable that the word *apt* has been misprinted for *soft*, and we may then read, without the superfluous and tautologous line interpolated:—

Pray be counsell’d.
I have a heart as little *soft* as yours,
But yet a brain that leads my use of anger
To better vantage.

The poet’s use of the word elsewhere countenances this conjecture. Thus Baret: “To become or wax *soft*, to appease itselfe, and become gentle: to wax effeminate.”

P. 358. “The following must be allowed to be a valuable

emendation of a passage, which is thus given in every edition, ancient or recent:—

He hath been us'd
Ever to conquer, and to have his worth
Of contradiction.

“Malone gravely says, that ‘to have his worth of contradiction,’ means to have his *pennyworth* of it; but the whole figure here is taken from horsemanship. When a restive animal obtains his own way, he is said to have his *mouth* given to him: to give a horse his mouth, is to free him from restraint; therefore Brutus, speaking of Coriolanus and of his irritable spirit, remarks,—

He hath been us'd
Ever to conquer, and to have his *mouth*
Of contradiction: being once chaf'd, he cannot
Be rein'd again to temperance.

“The old printer again confounded *m* and *w*, and read *mouth* ‘worth.’ The necessary letters are written in the margin of the folio, 1632, and struck through in the text.”

Think of Shakespeare writing, “his *mouth* of contradiction”!! It does not tend to confirm Mr. Collier’s presumption that these correctors had access to better authority than we possess, or give a very high idea of their acuteness, to propose such a change. The error lies only in a single letter; we should read:—

He hath been us'd
Ever to conquer, and to have his *word*
Of contradiction, &c.

P. 258. The substitution of “courage” for *carriage*, in the following passage, is a good and probable correction, which is countenanced by the same alteration in my copy of the second folio, where *ou* is struck out, and *ari* interlined. The same misprint occurs in the Third Part of King Henry VI. p. 160, *ante*.

P. 359.

ACT IV. SCENE I.

Nay mother,
 Where is your ancient courage? you were us'd
 To say, extremity was the trier of spirits;
 That common chances common men could bear;
 That, when the sea was calm, all boats alike
 Show'd mastership in floating. Fortune's blows,
 When most struck home, being gentle wounded, craves
 A noble cunning. You were us'd to load me
 With precepts, that would make invincible
 The heart that conn'd them.

The corrector's substitution of *gentle-minded* for "gentle wounded" has some show of plausibility, but the old reading will bear this construction: Coriolanus, after enumerating his mother's other precepts, adds, "to be *gentle* (*i. e.* mild and patient), when *wounded* by Fortune's hardest blows, requires a noble skill (*i. e.* of self-government.)" Mr. Collier has told us that it is not rational to alter the old reading when sense can be extracted from it, and I quite agree with him.

Ib. "The suggestion of Steevens that, in the speech of the Volscæ, 'appeared' should be *approved*, is *supported* by the testimony of the old corrector, who also *warrants* the change by the same commentator on p. 229," (Collier's Shakespeare, vol. viii.) "of 'my birth-place have I' to 'my birth-place *hate* I.'"

In adopting the alteration of "well appeared" to *well approved*, from Steevens, the correctors have not done wisely, for the phrase should be well *appaied*, *i. e.* compensated for, satisfied by. The phrase is very common in our older language. The Volscian means to say, "The change in your appearance is *compensated* for by your voice, which perfectly *satisfies* me! Shakespeare has the word in his Lucrece:—

They buy thy help, but sin ne'er gives a fee,
 He gratis comes, but thou art *well appay'd*
 As well to hear as grant what he hath said.

The other correction has long formed the text of all editions where we have *hate* uniformly. The substitution of *house* for "hours" is most probably right.

SCENE V.

P. 360. "Where the third Servant is speaking of the friends of Coriolanus, who do not dare to show themselves so 'whilst he's in directitude.' The first Servant naturally asks what is the meaning of 'directitude?' and receives no answer, excepting by implication, derived from the supposition that Coriolanus will soon be again in prosperity, and surrounded by his supporters. 'Directitude' is clearly a misprint for *dejectitude*, a rather fine word, used by the third Servant to denote the disastrous condition of the affairs of Coriolanus, which might be just as unintelligible to the first Servant as 'directitude.' The blunder must have been produced by the scribe having written *deiectitude* with an *i* instead of a *j*. It has remained however 'directitude' from the earliest times to the present."

What does the passage gain by the change of *directitude* for the equally non-descript word *dejectitude*? There can be no doubt that the Servant is intended to blunder in the use of "directitude," which he mistakes for *discredititude*.

Ib. "The first Servant, stating his preference of war to peace, says that war is 'sprightly, waking (*walking* in the folios), audible, and full of vent.' Johnson tells us that 'full of vent' means 'full of rumour, full of materials for discourse.' 'Full of *vaunt*,' says the old corrector, with much greater plausibility, full of deeds deserving to be vaunted."

This again is a very unnecessary change; Johnson is right in his explanation of "full of vent," i. e. full of rumour, full of materials for talk. Shakespeare puts this word into the mouth of this conceited Servant to ridicule it, as he, in common with Ben Jonson, has done in *Twelfth Night*. Thus in *Volpone*, Act ii. Sc. 1:—

Pray you what news, sirs, *vents* our climate?

SCENE VI.

The alteration of "Good Marcius" to "*God* Marcius" is very specious, and a probable misprint. Perhaps the same may be said of the substitution of *handycrafts* for "crafts."

SCENE VII.

P. 361. "The conclusion of the speech of Aufidius, where he is adverting to the manner in which high merits may be obscured, and even extinguished by the character and conduct of the possessor, has excited much comment. We print it first as the passage appears in the folio, 1623 :—

So our virtue
Lie in th' interpretation of the time,
And power, unto itself most commendable,
Hath not a tomb so evident as a chair
T' extol what it hath done.
One fire drives out one fire ; one nail, one nail ;
Rights by rights fouler, strengths by strengths do fail.

"The only difference between the folio, 1623, and that of 1632, is, that the latter corrects a grammatical blunder by printing 'virtue' in the plural ; but, besides this trifle, there appear to be several other mistakes, of more consequence, and we subjoin the text as amended in manuscript :

So our virtues
Live in the interpretation of the time,
And power, *in* itself most commendable,
Hath not a tomb so evident as a *cheer*
T' extol what it hath done.
One fire drives out one fire, one nail, one nail ;
Rights by rights *suffer*, strengths by strengths do fail.

"Most editors have seen that 'Rights by rights fouler' must be wrong, and have proposed various changes, though none so acceptable as that above given. However, the main difficulty has arisen out of the word 'chair,' which the old corrector informs us should be *cheer*, in reference to the popular applause which usually follows great actions ; and, by extolling what has been done, confounds the doer. The change of 'lie' to *live*, in a preceding line, is countenanced by the word "tomb," afterwards used ; and the whole passage means, that virtues depend upon the construction put upon them by contemporaries, and that power, though praiseworthy, may be buried by the very applause that is heaped upon it, &c. The last couplet requires no elucidation, when *suffer* is substituted for 'fouler,' an error that may, in part, have been occasioned by

the letter *f* having been employed instead of the long *f*. It is difficult to say how far some independent authority may, or may not, have been used in this emendation."

To substitute *live* for "lie," in the second line, would be to destroy the meaning, according to Mr. Collier's own exposition. For "evident as a *chair*," we might possibly read "so evident as a *hair*:" Shakespeare considered a *hair* as the smallest visible thing. Thus in the *Tempest* "not a *hair* perished," and in the *Comedy of Errors*, among the smallest possible things we have, "a rush, a *hair*, a drop of blood, a pin." What possible meaning can be attached to "a *tomb* so evident as a *cheer*"? And for "rights by rights *fouler*," I substitute, rights by rights *foil'd are*, which, as anciently written, might easily be mistaken for *fouler*. The passage may then be found to convey the sense of the poet without any very violent departure from the old authentic text:—

So our virtues
Lie in the interpretation of the time,
And power, unto itself most commendable,
Hath not a *tomb* so evident as a *hair*
To extol what it hath done.
One fire drives out one fire; one nail, one nail;
Rights by rights *foil'd are*, strengths by strengths do fail.

P. 362. In the lines spoken by Menenius to the guard—

For I have ever verified my friends
(Of whom he's chief) with all the size that verity
Would without lapsing suffer—

The correctors would substitute *magnified* for "verified." If any change is necessary, which seems doubtful, *notified* could hardly be distinguished, when written or printed as of old, from *uerified*. *Magnified* has little similarity with it.

Mr. Collier has remarked that "there is no play in the whole volume so badly printed as this;" we cannot, therefore, be surprised that the "authorities" of the correctors had not enabled them to detect more of the errors. A remarkable one, which had struck the keen eye of Warburton, but which he failed in attempting to set right, has however been passed

over in silence. It is in the dialogue between Menenius and the Guard :—

1 *Guard*. You are a Roman are you ?

Men. I am as thy general is.

1 *Guard*. Then you should hate Rome, as he does. Can you, when you have pushed out of your gates the very defender of them, and, in a violent popular ignorance, given your enemy your shield, think to front his revenges with the easy groans of your old women, the *virginal palms* of your daughters, or with the palsied intercession of such a decayed dotant—as you seem to be.

As the varied passions of the intercessors are evidently intended to be represented, it is possible that for “*virginal palms*” we should read “*virginal qualms* ;” the words would be easily mistaken for each other in old manuscript. Warburton made an unhappy proposal to substitute a non-existent French word, *pasmes* ! We have the word *virginal* in Spenser, and in *Woman’s a Weathercock*, 1612 :—

Lav’d in a bath of contrite *virginal tears*.

“*Virginal palms*” may however mean, the palms or hands of the maidens joined in supplication.

P. 362. The next impertinent piece of meddling, in substituting quite unnecessarily *mistaking* for *mistaken*, Mr. Collier himself wisely repudiates.

P. 363. “An alteration which can hardly be subject to doubt or dispute, occurs where Aufidius is descanting on the manner in which he had ‘served the designments’ of Coriolanus to his own injury : the passage in all editions has stood as follows :—

Serv’d his designments

In mine own person ; help to reap the fame

Which he did end all his.

“Rowe printed *make* for ‘end,’ and he was followed by several editors, who did not see how sense could be extracted from ‘end.’ Shakespeare is here only using a metaphor which he has often employed before, and it is obvious from the context that for ‘end’ we ought to read *ear*, which means, in its derivation as well as in its use, to plough : therefore, when Aufidius says that he had

Help to reap the fame
Which he did *ear* all his ;

“ he means that Coriolanus had ploughed the ground, intending to reap a crop of fame, which Aufidius had assisted him to harvest. The use of the word ‘reap’ proves what was in the mind of the poet. It is needless to enumerate the places where Shakespeare employs the verb, to *ear*, in the sense of to plough.”

The substitution of *ear* for “end” is a good emendation of an evident misprint, but the correctors have only half done their work ; *ear*, i. e. plough, and *reap* should change places ; or Aufidius is made to say that he had a share in the harvest, while Coriolanus had all the labour of ploughing, and the passage will then run thus :—

serv'd his designments
In mine own person ; help to *ear* the fame
Which he did *reap* all his.

This is the suggestion of a correspondent of Notes and Queries, vol. vii. p. 378.

TITUS ANDRONICUS.

P. 366. ACT I. SCENE I.

THE alteration of “contenance” to *conscience* may be a matter of “taste,” but it is by no means requisite.

SCENE II.

Ib. The same may be said of the alterations of words for the purpose of multiplying the rhymes throughout this play ; but the first instance is so truly absurd as to show that the *taste* of the correctors was rather a love of *rhyme* than of *reason*. Mr. Collier says :—“where Titus tells Tamora that her son must be slain as a sacrifice for his dead sons, *the*

rhyme seems so inevitable, that we can hardly suppose it relinquished excepting by design"—

To this your son is mark'd ; and die he must
T' appease their groaning shadows that are *dust*.

"The printed copies poorly read 'gone' for *dust*."

It must have been a desperate love of rhyme that could have induced the correctors to perpetrate this piece of nonsense:—*groaning shadows that are dust!!!* Why is this rhyme "inevitable," at least what the printed copies "poorly read" is perfectly intelligible, and *gone* could not be a misprint for *dust*.

P. 367. The change of "proclamations" to *acclamations*, and of "abroad" to *abroach*, have something specious about them ; but, as sense can be made of the old reading, Mr. Collier's own canon of non-interference is against their introduction.

Ib. "We have here a proof that the old corrector *may have resorted to the quarto copies* of this play, where only, and not in the folios, in the following line,—

That slew himself and wise Laertes' son,

"the epithet 'wise' is found. It is possible, however, that the necessary word was obtained from recitation, or even *from some independent authority*, written or printed. Some of the changes in this play could scarcely have been made without some such aid."

Why not from subsequent editions adopting the reading of the quartos ? Does Mr. Collier think that "*shadows that are dust*" was obtained from "some independent authority" ?

ACT II. SCENE II.

Ib. We have here a large specimen of the skill of the correctors in turning unexceptionable dramatic blank verse into bad and, in one place again, senseless rhyme. And yet Mr. Collier thinks that "Nothing can well read more easily, naturally, or harmoniously"! For the line:—

Sons let it be your charge, as it is ours,
we have,

Sons let it be your charge, *and so will I!!!*

“How far,” says Mr. Collier, “any of these changes were supported by *authority*, must remain a question; at least we are not in a condition to answer it.”

I think the question may be unhesitatingly answered; that the correctors had no other “authority” than their own pragmatic conceit. Let any one compare the passage as it stands in the old text with this *rifacimento*, and I shall be much surprised if the preference be not given to the former. But what right have we even to *improve* the text by rewriting it?

SCENE III.

P. 368. There are two trifling substitutions, neither of them of the slightest importance or necessity, in this scene; which, not to be tedious, I pass over.

SCENE V.

P. 369. Here is an uncalled for interpolation to complete a hemistich, as if hemistichs never occurred in these dramas!

ACT III. SCENE I.

Ib. The substitution of *'tis true* for “you do” is again a mere matter of taste.

ACT IV.

P. 370. There are two or three more trifling substitutions in this act, most of them questionable, as Mr. Collier seems to admit.

ACT V.

P. 371. There is abundant indulgence of the correctors' love of innovation for the rhyme toward the close of this play, but we have already said enough on that subject.

ROMEO AND JULIET.

P. 374.

ACT I. SCENE I.

“**A** MANUSCRIPT-emendation in the folio, 1632, *makes it certain* that ‘civil,’ in the following portion of Sampson’s speech, is a misprint:—‘When I have fought with the men, I will be civil with the maids; I will cut off their heads.’ ‘Civil’ is struck out, and *cruel* inserted instead of it. Malone rightly preferred *cruel*.”

And yet Mr. Collier wrongly preferred *civil*! notwithstanding the evidence of the excellent undated quarto, and of that of 1637, which is almost an exact copy of it. It did not want the evidence of the correctors to *make it certain* that this was the true reading, which I adopted in my edition in 1826.

Ib. Of the unnecessary substitution of “*angry* word,” for “*airy* word,” Mr. Collier judiciously says, of the authority of the correctors, that it “ought not, perhaps, to have weight enough to induce us to alter the received and very intelligible text.” Their authority, then, misled them here.

Ib. “Romeo, describing love, remarks,—

Love is a smoke, made with the fume of sighs;
Being purg’d, a fire sparkling in lovers’ eyes.

“Johnson, Steevens, Reed, and others, have contended that ‘purg’d’ cannot have been the poet’s language; and they suggest *urg’d*, in the sense of excited. This emendation might answer the purpose, if no better were offered, but in the margin of the folio, 1632, we are told to substitute a word that exactly belongs to the place, and that might be easily misread ‘purg’d’ by the printer:—

Being *puff’d*, a fire sparkling in lovers’ eyes.

“Every body is aware how a fire sometimes sparkles in the eyes of those who blow it with their breath: the smoke is first ‘made’ by the gentle ‘fume of sighs,’ and then caused to sparkle by being violently *puffed* by the lover’s breath.”

Purged is purified, whether by fire or otherwise. So in Hamlet, "burnt and purged away!" The striking absurdity of *puffed*, which has not much resemblance to 'purg'd', might well be left without comment, but that "we are told to substitute a word that exactly belongs to the place"!!

P. 375. The adoption of *encharm'd* for "uncharm'd," is as likely a reading as Rowe's *unharm'd*; but, as Mr. Collier says, *unharm'd* "answers the purpose, and gives a clear meaning," so that it is a mere question of "taste."

SCENE II.

Ib. The reading of the quarto, 1597, and mentioned by all the commentators,

And too soon marr'd are those so early *married*,

is undoubtedly the true one; as we have it in Puttenham, "The maid that soon *married* soon *marred* is." But Mr. Collier adheres to *made* in his edition of Shakespeare!

SCENE IV.

P. 376. Of the three alterations made in Mercutio's description of Queen Mab,

Pick'd from the lazy finger of a *milkmaid*.
Sometime she gallops o'er a *counsellor's* nose—

and

Makes the elf-locks in foul sluttish hairs—

not one of them are required, and *makes*, as Mr. Collier confesses, is more unpoetical than the original reading *bakes*. But the correctors must be meddling unnecessarily.

ACT II. SCENE II.

P. 378. The substitution of *white* for 'sick,' in the line

Her vestal livery is but sick and green,
And none but fools do wear it—

is quite unnecessary and inadmissible, for *sick* could never be a misprint for *white*; to be *sick* is to be *pale* in Shakespeare's language. Thus "*sicklied* o'er with the *pale* cast of thought." &c. &c.

Ib. But *lazy-passing* for "lazy-pacing" will never do;

and the old reading is infinitely the best. The substitution of *although* for *not*, and the erasure are equally unnecessary and impertinent.

P. 379. The alteration of "vow" of the folio, to *sweur* of the quarto, 1597, and the insertion of *blessed* only wanting in the second folio, were most likely corrections copied from some later edition. They have long been the established text.

SCENE III.

Ib. The substitution of *unbusied* for "unbruised youth" is certainly plausible, but still *unbruised* may well be the poet's word.

SCENE IV.

P. 380. The conjecture of *wicked* for "weak," in the Nurse's speech, is also very specious; but the Nurse is not very precise in her language, and the word *weak* may be intended as a characteristic misapplication.

SCENE V.

Ib. The substitution of *my* for "any" makes the alteration of "straight" to *straightway* necessary, and the same remark applies to the Nurse's language here, which was most probably intended to be anything but formal.

ACT III. SCENE I.

Ib. In respect to the adoption of the readings of the quarto of 1597, it is much more probable that they are adopted from some one of the more recent editions, than that the corrector had access to all the quartos on all occasions. The interpolation of the word *home* is an unlicensed liberty, and would require better authority than that of the correctors to induce us to admit it into the text.

SCENE II.

P. 381. The substitution of *enemies*, for "run-aways," in the passage—

Spread thy close curtain love-performing night,
That run-aways eyes may wink, and Romeo
Leap to these arms untalk'd of and unseen—

is worse than the reading by Jackson, of *unawares*, which Mr. Collier adopted in his edition. A very good conjecture on this long disputed passage, is given by the Rev. Mr. Halpin, in the Shakespeare Society's Papers. The circumstantial evidence adduced for the retention of the old reading, showing that Cupid was the *runaway* in Juliet's mind, is extremely ingenious, if not satisfactory. *Enemies* is entirely out of the question, and Mr. Collier has evidently his misgivings about it.

SCENE V.

P. 382. The correction of "Cynthia's *brow*" to Cynthia's *bow* is quite unexceptionable, as an easy amendment of an evident misprint, which I also find so corrected in my second folio.

ACT IV. SCENE I.

Ib. The substitution of *way* for "sway" is by no means so evident an improvement, and the old reading is quite satisfactory.

SCENE II.

P. 383. The correctors have an evident distaste for Shakespeare's peculiar use of the termination *ed* for *ing* of which we have such frequent and undoubted examples, and would here correct "becomed" to *becoming*. It will not do to bring modern notions of grammatical forms and construction to bear upon the poet's language, and *becomed* must remain.

ACT V. SCENE I.

Ib. "The first line of this act has hitherto presented a serious difficulty. Romeo says,—

If I may trust the flattering truth of sleep,
My dreams presage some joyful news at hand.

"Nobody has been able at all satisfactorily to explain the expression, 'flattering truth,' since 'truth' cannot flatter; and Malone, not liking Johnson's interpretation, preferred what is to the full as unintelligible, the text of the quarto, 1597—'the flattering *eye* of sleep.' The real truth (not the 'flattering truth') seems to be, that the old compositor was confounded between 'trust,' in the first part of the line, and

death near the end of it, and printed a word which he compounded of the beginning of the one word, and of the end of the other. Sleep is often resembled to death, and death to sleep; and when Romeo observes, as the correction in the folio, 1632, warrants us in giving the passage,—

If I may trust the flattering *death* of sleep;

“he calls it ‘the flattering death of sleep,’ on account of the dream of joyful news from which he had awaked: during this ‘flattering death of sleep,’ he had dreamed of Juliet, and of her revival of him by the warmth of her kisses.”

A more unhappy and absurd conjecture than this of the ‘flattering *death* of sleep,’ is scarcely to be paralleled even by some of the other doings of the correctors. I read:—

If I may trust the flattering *soother* sleep,
My dreams presage some joyful news at hand.

The similarity of sound, in recitation of the words *truth* of and *soother*, may have led to the error; and the poetical beauty of the passage is much heightened by the personification of sleep.

SCENE III.

P. 384. The correction of the two misprints of the folio had been long since effected, and may have been copied from any later edition. Surely the notice of them was superfluous? The change of *stand* to *stay*, in the speech of the Page, is as unnecessary as it is improbable that the one word should have been mistaken for the other.

P. 385. “The words ‘Shall I believe,’ which are mere surplusage, are struck out, as well as the whole passage, obviously foisted in by some strange mistake, beginning, ‘Come, lie thou in my arms,’ and ending, ‘Depart again.’”

Similar erasures are made in my corrected second folio, except that, in the first instance, the words, “I will believe,” are effaced. It is obvious that both Mr. Collier’s corrector and mine have taken the hint from some later edition, in which these passages are omitted. In Mr. Collier’s edition,

both 'I will believe,' and 'Shall I believe,' are retained! They were not, in his opinion, then, *mere surplusage*.

Ib. The substitution of *outcry* for 'outrage,' although Mr. Collier says "The necessity for this change is not very apparent," seems to me judicious, for "the *mouth* of outrage" is not quite so consistent. But there is no accounting for difference of taste in such matters. I must confess I cannot see the same propriety in the change made in the lines—

There shall no figure at such rate be set
As that of true and faithful Juliet—

to "*fair* and faithful." But Mr. Collier thinks "it looks like the exercise of taste," on the part of his correctors! I have already pointed out some instances of the kind of taste in which they have indulged.

TIMON OF ATHENS.

ACT I. SCENE I.

P.387. The substitution of *gum* and *issues* for the corruption of the old copies—

Our poesie is a *gown* which *uses*,

was made by Pope, and from him most likely, or some succeeding edition, adopted by the correctors. Johnson's reading *oozes* is however quite as good, if not better.

Ib. "It seems improbable that Shakespeare, who, like other dramatists of his day, cared little about representing correctly the customs of the time or country in which he laid his scene, should make the poet speak thus of the new work he was about to present to Timon :—

My free drift
Halts not particularly, but moves itself
In a wide sea of wax.

"Why 'in a wide sea of wax?' Admitting that not only the

ancients, but that the English, at a very early date, wrote upon waxen tablets (and such is the forced explanation of Hanmer, Steevens, and Malone,) it would scarcely be understood by popular audiences before whom this drama was originally acted. 'Wax,' of old, was commonly spelt *waxe* (although it is 'wax' in the folios), and confiding, as we are disposed to do, in a representation in the margin of the folio, 1632, the compositor must have read 'waxe' for a word not very dissimilar in form, but much more appropriate and intelligible:—

My free drift
Halts not particularly, but moves itself
In a wide sea of *verse*.

"The poet's work was, of course, in *verse*, and there is no apparent reason why Shakespeare should not have employed that word instead of 'wax,' which looks something like a sort of pedantry, of which he would certainly be the last to be guilty."

If the poet would not himself have been "guilty of the pedantry," there is no reason why he should not have thought it characteristic in the Athenian poet, and have placed the words in his mouth without any allusion to *waxen tablets*, but that *wax* is a type of the flexibility of the poet's matter; the theme easily moulded to any drift, not rigidly fixed to one. *Wax* and *verse* bear not the slightest resemblance either as written or pronounced. We must, therefore, adhere to the old reading until better reasons can be given for disturbing it.

P. 388. "The following answer by Apemantus has produced much dispute:—

That I had no angry wit to be a lord.

"It is introduced as follows: Apemantus exclaims,—

Heavens, that I were a lord!

Tim. What would'st do, then, Apemantus?

Apem. Even as Apemantus does now; hate a lord with my heart.

Tim. What, thyself?

Apem. Ay.

Tim. Wherefore?

Apem. That I had no angry wit to be a lord.

"Though a meaning, as Johnson says, may be extracted from

these last words, yet nearly all editors have agreed that some corruption has crept into the text. Warburton proposed, 'That I had *so hungry a wit* to be a lord;' and Monck Mason, 'That I had *an angry wish* to be a lord.' The restoration offered in the folio, 1632, is the same as parts of both these suggestions, and at once renders the sense evident—'That I had *so hungry a wish* to be a lord.' Apemantus would hate himself for having entertained so strong a desire to be a lord. It thus seems that Warburton and Monck Mason were both right, and yet both wrong."

The corrector of my second folio has substituted a much more probable reading—

That I had *an empty* wit to be a lord.

The words have here much greater resemblance to the probable misprint. Mr. Collier in his edition follows the old reading, and thinks change unnecessary!

SCENE II.

P. 389. The substitution of *fire* for "sinner," on account of the rhyme, is plausible; but the epithet, "*Honest* water," in the next line, is much in favour of the old reading, which is perfectly intelligible, and the words could hardly be taken for each other.

ACT II. SCENE II.

Ib. "Flavius, Timon's Steward, lamenting over his master's lavish and thoughtless expenditure, as the text has always stood, says of him that he

Takes no account

How things go from him, nor resumes no care

Of what is to continue. Never mind

Was to be so unwise, to be so kind.

"This can hardly be right: 'nor resume no care,' as it stands in the folios, is a very uncouth, even if an allowable phrase, and the last line reads still more objectionably. Two valuable manuscript changes are made which remove all ground of complaint:—

Takes no account
 How things go from him! *no reserve*; no care
 Of what is to continue. Never mind
 Was *surely* so unwise, to be so kind.

“Perhaps the occurrence of ‘to be’ in the last part of the line, led to the mis-insertion of it in the first part; and we can see at once how *no reserve* might become ‘nor resume.’”

The corrector of my second folio has also paid attention to this passage, but he merely adds *s* at the end of “resume,” and instead of “*to be* so unkind,” has *truly* so unkind; and it must be confessed that *truly* was much more likely to have been mistaken for *to be* than that *surely* should be so travestied.

ACT III. SCENE I.

In the speech of Flaminius, at the end of the scene, there is an evident misprint; the old copies read—

O, you Gods!
 I feel my master's passion; This slave
 Unto his honour, has my lord's meat in him, &c.

This was once properly corrected to “This slave unto *this hour* has my lord's meat in him;” but the old corruption has been *restored*, and is followed, implicitly and silently, by Mr. Collier, as well as Mr. Knight. Lucullus is anything but a *slave to his honour*!

SCENE V.

P. 390. “When Alcibiades is pleading before the Senate on behalf of his friend, who had killed an adversary, he observes,—

He did behave his anger, ere 'twas spent,
 As if he had but prov'd an argument.

“Here the printer was in error; in the old copies the lines are thus printed:—

He did behoove his anger, ere 'twas spent,
 As if he had but prov'd an argument.

“Modern editors have consented to suppose *behoove* intended

for 'behave,' and they have taken great pains to justify the expression, 'he did behave his anger;' but the old corrector of the folio, 1632, shows that their labour has been thrown away, since *the author* did not use the phrase, but *wrote as follows* :—

He did *reprove* his anger, ere 'twas spent,
As if he had but *mov'd* an argument.

"If these small, but more than plausible, emendations be admitted, no explanation is wanted."

The corrector's reading, "he did *reprove* his anger, ere 'twas spent," is infinitely inferior to that of Rowe, and in consequence of substituting *reprove*, the corrector feels it incumbent on him to change *prov'd*, in the next line, to *mov'd*. If *behave* should be objected to, perhaps we might read—

He did *behood* his anger ere 'twas spent
As if he had but *prov'd* an argument.

Here the slight change of the termination *ve* to *d* makes all clear. The poet uses *to hood* for to hide or conceal as with a hood; in *Romeo and Juliet* :—

Come civil night—
Hood my unman'd blood bating in my cheeks
With thy black mantle—

And in *K. Henry V. Act. iii. Sc. 7* :—

Orl. He need not, it is no *hidden* virtue in him.

Con. By my faith, sir, but it is: never anybody saw it, but his lackey: 'tis a *hooded valour*, and, when it appears it will bate.

We should recollect how fond Shakespeare is of deriving figurative expressions from *Falconry*.

P. 391. The interpolation of *itself* and alteration in the passage—

If there were no foes, that were enough
To overcome him,

is re-writing the text. Hanmer's addition of *alone* at the end of the line was much more simple, and at least equally ef-

fective ; but the passage needs no alteration, and Mr. Collier thought so when he printed his edition of Shakespeare.

ACT IV. SCENE II.

P. 391. " Old and modern impressions furnish us with this text :—

Who would be so mock'd with glory, or to live
But in a dream of friendship ?
To have his pomp, and all what state compounds,
But only painted, like his varnish'd friends.

" Much of this speech is in rhyme, and a couplet precedes the above, which, after the interval of a line, is succeeded by four other rhymes. We learn from manuscript-emendations, that what we have just quoted most imperfectly represents the passage ; that the hemistich ought to be completed by two words carelessly omitted, and that an important verb ought to be altered : the whole passage will then remain as follows :—

Who'd be so mock'd with glory *as* to live
But in a dream of friendship, *and revive*
To have his pomp, and all state *comprehends*,
But only painted, like his varnish'd friends ? "

The rhyming lines are not consecutive in this speech, and, although it is carelessly printed, interpolation is not necessary ; with but little departure from the old text it will stand thus—

Who'd be so mock'd with glory *as* to live
But in a dream of friendship ? *or* to have
His pomp, and all what state compounds,
But only painted, like his varnish'd friends.

Here the only alterations are transposing *or*, and substituting *as* in its place. Possibly we should read *vanish'd* friends instead of *varnish'd*, as we are told that they were " All gone, and not one friend to take his fortune by the arm, and go along with him. All gone, all slunk away."

SCENE III.

P. 392. Of the alterations in Timon's speech when he enters the wood ; the first,

Raise me this beggar and *decline* that lord,

instead of *deny't*, is not at all necessary. The construction is "Raise me this beggar to *great fortune* and *deny it* to that lord." Of the second "*Rother's* sides for *Brother's* sides," I must of course approve, as I suggested it some years since, and Mr. Collier has been pleased to say that it is one of the most valuable emendations in his edition. *Idol-votarist* for *idle votarist* is quite an uncalled-for change ; by no idle votarist Timon means to say no insincere or inconstant suppliant for gold ; roots will satisfy me. Steevens has truly said, however, that "the condition in which this play was transmitted to us, is such as will warrant repeated doubts in almost every scene of it."

Ib. "There are few instances where mishearing on the part of the scribe has been the origin of a corruption of the text more striking, than the blunder we are now about to point out, and set right, on the authority of the annotator of the folio, 1632. It is where Phrynia and Timandra entreat Timon to give them some of his gold, and ask if he has more : he replies,—

Enough to make a whore forswear her trade,
And to make whores, a bawd.

"Johnson strives hard to extract sense from this last clause, for of course the meaning of the first is very evident : it is in the hemistich that the error lies, for we ought beyond dispute to read,—

Enough to make a whore forswear her trade,
And to make whores *abhorr'd*.

"Whoever read, or recited, to the copyist dropped the aspirate, and induced him, merely writing mechanically and without attending to the sense, to put 'a bawd' for *abhorr'd*."

Why should abundance of gold make whores *abhorr'd*? Mr. Collier may rely on it, although he thinks this alteration "beyond dispute," that the old copy is right, and that Johnson did not *strive* in vain when he explained it, "That is enough gold to make a whore leave whoring, and a bawd leave making whores." But *forswear* cannot here mean *renounce*, it means promise to renounce, as appears by the rest of Timon's speech; and this meaning fits the clause as interpreted by Johnson.

P. 393. The substitution of *meadows* for "marrows" is specious, but *marrows* seems to have a relation to *unctuous*, in a following line, which forbids us to alter it. It is more probable that *thy* is a misprint for *your*:

Dry up your marrows, (ye) vines and ploughtorn leas.

Ib. "Timon reproaches Apemantus with his base origin, and tells him that he had never known luxury, adding,—

Hadst thou, like us, from thy first swath, proceeded
The sweet degrees that this brief world affords
To such as may the passive drugs of it
Freely command, thou would'st have plung'd thyself
In general riot.

"'The passive drugs' of the world surely cannot be right. Timon is supposing the rich and luxurious to be, as it were, sucking freely at the 'passive *drugs*' of the world; and an emendation in manuscript, which merely strikes out the superfluous letter, supports this view of the passage, and renders needless Monck Mason's somewhat wild conjecture in favour of *drudges*."

The corrector of my second folio has also struck out the *r* in *drugges*, yet it is most probable that the old reading *drugges*, is right, and that Monck Mason's conjecture was not so "wild," for *drudge* is constantly spelt *drugge*. Thus Huloet, "A drudge or *drugge*, a servant which doth all the vile services."

In the same speech lower down we have *ragge* printed for *rogue*, as is evident from the context:—

If thou wilt curse,—thy father, that *poor ragge*,
Must be thy subject; who, in spite, put stuff
To some she beggar, and compounded thee
Poor rogue hereditary.

This Johnson proposed to correct, but was opposed by Steevens and Malone.

Ib. It is very doubtful whether the interpolation of *him* would not be to violate the poet's language, the "falling-from of friends" is quite intelligible without it.

P. 394. The substitution of "load our *purses*" for "load our *purposes*" is a violent and uncalled-for innovation, although Mr. Collier says, the original reading ! is very like nonsense ; but in a supplemental note he admits that it may mean " the poet and the painter came to have their designs loaded."

SCENE IV.

Ib. There was no great merit in the adoption of Warburton's correction in the line,—

Some beast *rear'd* this ; there does not live a man.

Ib. The last substitution of *is't not severe* for "it is not square" in the passage :—

All have not offended ;
For those that were, it is not square to take
On those that are, revenge.

Mr. Collier is himself obliged to acknowledge "is certainly not one of the changes that must be adopted." I do not think any one will be found to differ with him, for a more absurd piece of meddling is hardly to be found among the number that his volume furnishes.

ACT V. SCENE III.

There is a passage in this scene which has escaped the correctors, where Steevens remarks, "I am fully convinced that this and many other passages have been irretrievably corrupted by transcribers or printers, and could not have proceeded, in their present state, from the pen of Shakespeare ; for what we cannot understand in the closet, must have been wholly useless on the stage. The awkward repetition of the verb *made*, very strongly countenances my present observation." The passage stands thus in the folios :—

Messenger. I met a currier, one mine ancient friend,
Whom though in generall part we were oppos'd,
Yet our old love made a particular force
And made us speak like friends, &c.

We should probably read,—

I met a *courier*, one mine ancient friend,
When, though *on several* part we were oppos'd,
 Yet our old love *had* a particular force
 And made us speak like friends.

The sense and grammar require *When* for “Whom”; *in generall* was an easy mistake of the printer for *on feuerall*, and the repetition of the word *made* was evidently caught from the succeeding line instead of *had*. *Several* is very frequently used by Shakespeare for *separate*, as on this occasion. If the correctors, as Mr. Collier would have us suppose, had access to “better authority than we possess,” there can be no doubt that this passage would not have been passed over in silence.

JULIUS CÆSAR.

P. 396.

ACT I. SCENE II.

OF the substitution of *walls* for “walks,” in the line:—

That her wide walks encompassed but one man—

Mr. Collier himself says, “strictly speaking a change is not necessary,” and yet it is not an improbable misprint, and therefore much more plausible than many he feels more confident about.

P. 397. The substitution of *such* for “these” is of course a matter of “discretion,” but “these” could hardly be a misprint for *such*; and perhaps to read *which* for “as” would be a more probable change, if it were allowable to interfere with the grammatical construction of the poet’s language.

SCENE III.

Ib. “A note in the margin of the folio, 1632, will, probably, settle a dispute carried on at considerable length, and with some pertinacity, between Johnson, Steevens, and Ma-

lone, regarding a word in a couplet thus printed in the folio, 1623 :—

Against the Capitol I met a lion
Who glaz'd upon me, and went surly by.

“Pope was the first to read *glar'd* for ‘glaz’d,’ and Johnson poorly substituted *gaz’d*: in the folio, 1632, the second line stands,—

Who glaz'd upon me, and went *surely* by;

“there can be no doubt about the last error, and that, as well as the first, is set right by striking out the *e* in *surely*, and by converting ‘glaz’d’ into *glar’d*.”

This correction is no doubt suggested by some one of the more recent editions. *Surly* is the reading of the first folio, and Steevens corrected “glaz’d” to *glar’d*: as the passage has long been set right in all editions, even in Mr. Collier’s, there seemed no motive for placing it among the coincidences of the correctors, unless to swell the catalogue.

P. 398. The same observation applies to the obvious correction of the misprint *Is* to “*In*,” which has also been made in all editions.

ACT II. SCENE I.

Ib. The correction of “make” to *mark* is plausible, and as a probable misprint admissible.

Ib. The mention of the adoption of the reading of the first folio,—

Caius Ligarius doth bear Cæsar hard,

in place of the variation of the second folio, *hatred*, has most probably been suggested as in other cases, by some more recent edition; for it is the received reading, and the variation was not even deemed worthy of notice by Mr. Collier in his edition!

Ib. The transposition of “*honey-heavy*” to “*heavy honey-dew of slumber*,” is judicious, and has also been made by the corrector of my second folio.

ACT III. SCENE I.

P. 399. The alteration of the punctuation in the line,—

What touches us ourself shall be last served,

is a very doubtful interference with the old reading.

Ib. The propriety of the transfer of the words “Are we all ready” from Cæsar’s speech to one of the conspirators, had been pointed out by Ritson, and was most likely adopted from his notice of its necessity.

Ib. Of the three proposed alterations, *crouchings* for “couchings,” the “*law* of children,” for the “lane of children,” and “low *crouched* courtesies” for “low crooked courtesies;” the only one absolutely required, *lane* for “*law*,” had been made by Johnson, and is the received reading. *Couching* had the same meaning as *crouching*; thus Huloet:—*cowche*, like a dogge; Procumbo, Prosterno. Low-*crooked* is also the same as low-*crouched*; for the same authority has *crooke*-backed or *crowche*-backed, and to *crook* was to *bow*. Interference with the old text therefore is here again quite unnecessary. Indeed the substitutions savour of much later times than those in which Mr. Collier would place the correctors.

SCENE III.

P. 400. In the speech of Cinna the poet:—

I dreamt to-night that I did feast with Cæsar,
And things unluckily charge my fantasy:
I have no will to wander forth of doors,
Yet something leads me forth—

the correctors would substitute *unlikely* for “unluckily,” but this would be mischievous. The poet’s presentiment is of some misfortune to happen, and nothing more is required than to omit the letters *il* and read *unlucky*. “I learn,” says Steevens, “from an old Treatise on Fortune Telling, that to dream of being at banquets betokeneth misfortunes,” &c.

ACT IV. SCENE III.

Ib. To change "bait" to *bay* in the passage

"Brutus bait not me,"

is mere mischievous meddling. The old text is quite right. Beside the instances cited by Malone in defence of the old reading, Leontes in *Winter's Tale* says of Paulina when she rails at him,

A callat

Of boundless tongue ; who late hath beat her husband,
And now *bait* me.

P. 401. The substitution of *abler* for "noble" in the speech of Brutus is specious but not necessary, yet as a probable misprint is admissible ; *noble* might be mistaken for *able* or *abler*.

Ib. "A question arising in council, whether the forces of Brutus and Cassius should march towards the enemy, or wait for him, Brutus urges the former course, and Cassius the latter. Brutus contends that if they delay, the enemy will be strengthened and refreshed as he advances :—

The enemy, marching along by them
By them shall make a fuller number up,
Come on refresh'd, new-added, and encourag'd.

"The corrector of the folio, 1632, implies by his proposed change, that 'new-added' is merely a repetition of what is said in the preceding line—'by them shall make a fuller number up'—and he inserts a word instead of 'added,' which is not only more forcible, but more appropriate, and which we may very fairly suppose had been misheard by the scribe :—

By them shall make a fuller number up,
Come on refresh'd, new-hearted, and encourag'd.

"This error might be occasioned by the then broad pronunciation of 'added' having been mistaken for *hearted*."

"*New-added*" could not have been a misprint for "*new-hearted*," we should undoubtedly read :—

The enemy, marching along by them,
By them shall make a fuller number up,
Come on refresh'd, new-aided and encouraged.

Mr. Collier's observation that *added* in pronunciation "might have been mistaken for *hearted*" is very improbable.

ACT V. SCENE I.

P. 402. The substitution of *word of traitor* for "sword of traitors" is quite uncalled for, and Mr. Collier himself seems sensible of it by his remark that "we may not be disposed to insist upon it." With the judicious at least we should *insist* in vain upon such wanton interference with the old text, which the correctors evidently do not understand.

P. 403. "So with the next emendation, where Cassius informs Messala:—

Coming from Sardis, on our former ensign
Two mighty eagles fell.

"For 'former ensign,' *we are told to read 'forward ensign,'* which is probably right, although 'former' need not necessarily be displaced, and may be understood as *foremost*. The ensign being described as in front, at the head of the army, the copyist may have misheard, and therefore miswritten 'former' for *forward*."

The correctors have here again manifested their ignorance of the language of the poet and of his times. *Former* is *fore*, *first*, or *chief*. Thus Baret "the *former* teeth [i. e. fore-teeth] Dentes primores." And in Adlyngton's Apuleius, 1596. "First he instructed me to set at the table upon my taile, and how I should leape and daunce, holding up my *former*-feete." It is from the A. S. forma, *first*. It is quite evident to me that these corrections are of later times than those in which Mr. Collier would place them, when these archaisms had entirely passed out of use and were forgotten.

Ib. "*We are told to read term for 'time' and those for 'some:'* it is where Brutus declares against suicide,—

But I do find it cowardly and vile,
For fear of what might fall, so to prevent
The *term* of life,—arming myself with patience,
To stay the providence of *those* high powers,
That govern us below.

“The above unquestionably reads better than as the text has been ordinarily given : to ‘prevent the term of life’ means, as Malone states, to anticipate the end of life ; but still he strangely persevered in printing ‘time’ for *term*.”

It would have been more strange if Malone had ventured to change the undoubted word of the poet ! One of his chief merits is close adherence to the old text where good sense can be made of it. He tells us that “By *time* is meant the full and complete time, the period,” *time* is duration. We may learn, if necessary, from “our old authority,” Baret, the poet’s meaning. “Died before his *time*,” Filius immaturus obit,” and “To *prevent* one daie, Anticipare uno die.”

SCENE V.

P. 403. The insertion of the two omitted words in the second folio was probably suggested by later Editions, for they have long been restored. The second folio also omits the word *master* in Messala’s question to Strato,—

How died my master, Strato ?

which is found in the first folio, but that the third folio was not corrected upon it is evident, the line there being :—

How died my *Lord*, Strato ?

P. 404. The alteration of “general” to *generous*, and changing “And” to *Of* in the speech of Antony :—

All the conspirators, save only he,
Did that they did in envy of great Cæsar ;
He, only, in a general honest thought
And common good to all, made one of them—

are mere capricious innovations, and not at all required. Mr. Collier may well say “the propriety of introducing the change into the text is a matter of discretion.” We may trust he will be discreet enough to avoid it.

MACBETH.

P. 405.

ACT I. SCENE I.

I CANNOT say it conveys to my mind a very high opinion of the corrector's sagacity that he should change "quarry," the reading of all the old copies, to *quarrel*, which was the suggestion of Johnson adopted by Malone on anything but good grounds. The epithet "*damned*" [i.e. *doomed*] is inapplicable to *quarrel* in the sense which it here bears of condemned. Mr. Collier himself says that *quarry* "gives an obvious and striking meaning much more forcible than *quarrel*." We cannot therefore avail ourselves of what he calls the "confirmatory authority" of the correctors.

Ib. The substitution of *comes* for "seems" in the speech of Lenox, when Ross enters in haste:—

What a haste looks through his eyes!
So should he look that seems to speak things strange.

is no great improvement upon Johnson's proposal to read "that *teems* to speak things strange." But the old reading may be right, and *seems* be received in its usual sense of *appears*.

SCENE III.

P. 406. As usual we have here the words *to show* interpolated to make out the rhyme, where no rhyme was evidently intended, for the word *know* already rhymes to "blow" in the preceding line.

Ib. "The old impressions have,—

As thick as tale
Can post with post.

"Rowe wished to read *hail* for 'tale,' but without warrant; but *Can* was unquestionably misprinted for 'Came.' Near the bottom of the next page" (p. 107, vol. vii. Collier's Shakesp.) "'That trusted home' of the folios, is changed to 'That *thrusted* home.' In modern times the word has been variously treated."

Rowe was right in correcting the obvious misprint *can* to *came*, but wrong in disturbing the old undoubted word *tale*, "as thick as tale" is as quick as they could be told or numbered. Shakespeare has the word *thick* for quick twice, and Baret in v. "Crebritas literarum, the often sending, or *thicke* coming of letters." To substitute *thrusted* for "trusted" would be to introduce a very doubtful anomalous word, instead of the undoubted and perfectly intelligible one: in all the old copies *trusted home* is entirely,—thoroughly relied on.

SCENE IV.

P. 407. In the passage where Duncan speaks of the merits of Macbeth, the lines stand thus in the first folio:—

Thou art so far before,
That swiftest wing of recompense is slow
To overtake thee—

The second folio misprints the line—

That swiftest *wine* of recompense is slow.

The correctors of Mr. Collier's copy convert it into *winde*. It is remarkable that the corrector of my second folio has converted the *e* into a *d*, and reads *wind*, and what else could be done with it by conjecture? I have a copy of the third folio, which has belonged to some theatre, or company of players, in which the same correction is made. But there can be no doubt that the reading of the first folio, *wing*, is the true word. These later folios and their correctors are of little or no authority.

Ib. The substitution of *more* for *mine* in the following passage—

Would thou hadst less deserved
That the proportion both of thanks and payment
Might have been mine.

Mr. Collier thinks "a doubtful change," but I confess it seems to me much more plausible than many that he considers undoubted.

SCENE V.

Ib. "A very acceptable alteration is made, on the same evidence, in Lady Macbeth's speech invoking night, just

before the entrance of her husband : it is in a word which has occasioned much speculation :—

Come, thick night,
And pall thee in the dunnest smoke of hell,
That my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark,
To cry, " Hold, hold ! "

" Steevens, with reference to ' blanket,' quotes *rug* and *rugs* from Drayton ; and Malone seriously supposes that the word was suggested to Shakespeare by the ' coarse woollen curtain of the theatre,' when, in fact, it is not at all known whether the curtain, separating the audience from the actors, was woollen or linen. What solution of the difficulty does the old corrector offer ? As it seems to us, the substitution he recommends cannot be doubted :—

Nor heaven peep through the *blankness* of the dark
To cry, ' Hold, hold ! '

" The scribe misheard the termination of *blankness*, and absurdly wrote ' blanket.' "

To say nothing of the want of euphony in this perversion of the language of the poet, the old authentic reading has been so fully established by similar thoughts from Drayton, and even from Shakespeare, that no one can now be disposed to change it for the corrector's *blankness*. Thus in *Polyolbion*, 26th song,—

Thick vapours, that like *ruggs*, still hung the troubled air.

And in *Mortimeriados*—

The sullen night in mistic *rugge* is wrapp'd.

And in *Lucrece*—

Her twink'ling handmaids too [the stars] by him defil'd
Through *night's black bosom* should not peep again.

We have also " the night's black mantle," in the 3rd part of *K. Henry VI.*, and " night—whose pitchy mantle over-veil'd the earth," in the 1st part.

SCENE VII.

P. 408. Who could have imagined that any one familiar with the poet, as Mr. Collier tells us he has been, "for the last fifty years," could for a moment entertain the absurd change of "*beast*" to *boast*, in the following celebrated passage! Macbeth, after his wife's taunting speech,—

Was the hope drunk
In which you dress'd yourself? hath it slept since,
And wakes it now, to look so grim and pale
At what it did so freely? From this time,
Such I account thy love. Art thou afeard
To be the same in thine own act and valour,
As thou art in desire? Would'st thou have that
Which thou esteem'st the ornament of life,
And live a coward in thine own esteem,
Letting I dare not wait upon I would
Like the poor cat in the adage?

To which Macbeth replies,

Pry'thee peace;
I dare do all that may become a *man*;
Who dares do more *is none*.

and she rejoins,

What *beast* was't then,
That made you break this enterprise to me?
When you durst do it then you were a *man*,
And to be more than what you were, you would
Be so much more *the man*.

Mr. Collier would have Lady Macbeth mince matters, after the passionate and intemperate remonstrance she has addressed to her husband. And then with regard to the word *boast*, what *boast* was it in Macbeth to break the matter to her! The almost gentle manner in which, in a former scene, he hints at his purpose in the words,

My dearest love,
Duncan comes here to night—

shows that what may be supposed to have passed in their future conference would be any thing but a *boast*. If the correctors had no other presumptive follies to answer for than this attempt to alter the undoubted language of the poet, they would deserve our commiseration. "It is not easy to

imagine (indeed) a case in which the alteration of a single letter would make so important a difference," and for the worse too !

ACT III. SCENE I.

P. 410. Monck Mason's reading, "*set* your highness' commands upon me," is the most admissible alteration, if any deviation from the old reading, "Let your highness command upon me," should be deemed requisite.

SCENE III.

P. 411. There is not the slightest reason for deviation from the received reading—

Now spurs the lated traveller apace
To gain the timely inn ; and near approaches
The subject of our watch.

SCENE IV.

Ib. "The conclusion of this great scene is not well printed in the folio, 1623, and worse in the folio, 1632, where 'sights' is made *signs*, 'stept' *spent*, &c. These errors the corrector carefully amends, and then offers a solution of a passage that has hitherto baffled satisfactory explanation. It is where Macbeth dares the Ghost of Banquo to the desert, and adds, as the folios give it,—

If trembling I inhabit, then protest me
The baby of a girl.

"Malone was for converting 'inhabit then' to *inhibit thee* ; but we do not quite approve of the manuscript change in the folio, 1632, not because it is not very intelligible, allowing for a transposition, but because it is too prosaic :—

If trembling I *exhibit*, then protest me, &c.

"i. e. if you perceive me tremble. We have been so used to attach some indefinite meaning to 'if trembling I inhabit,' of the old impressions, that the reader is hardly prepared for so simple an explanation as 'if trembling I exhibit.' Yet, after all, it may be right."

The correction of the obvious typographical errors, which

have all long since been set right, needed no notice. The substitution of *exhibit* for *inhabit* in Macbeth's speech—

If trembling I inhabit then, protest me
The baby of a girl—

is a wretched piece of meddling, probably suggested by Pope's attempt, who changed *inhabit* to *inhibit*; but no change is required. The meaning is evidently: "if trembling I stay in my castle or any *habitation*; if I then hide my head, or *dwell* in any place through fear, protest me the baby of a girl."

ACT IV. SCENE I.

P. 412. "In his interview with the Witches, Macbeth calls upon them to answer him, as the lines have been always printed,—

Though bladed corn be lodg'd, and trees blown down;
Though castles topple on their warder's heads;
Though palaces and pyramids do slope
Their heads to their foundations, &c.

"No particular objection is obvious in the wording of this quotation; but still the writer of the emendations *states* that three words in it are wrong, and he alters them thus:—

Though *bleaded* corn be lodg'd, and trees blown down;
Though castles topple *o'er* their warder's heads;
Though palaces and pyramids do *stoop*
Their heads to their foundations, &c.

"As to the word *bleaded*, we are to recollect that 'bladed corn' is never 'lodged' or layed; but corn which is heavy in the ear is often borne down and flattened by wind and rain. Shakespeare must have been aware that green corn, or *corn in the blade*, is not liable to be affected by violent weather. Hence we may safely infer that he wrote '*bleaded* corn,' which means, in some of the provinces, and perhaps in Warwickshire, ripe corn, corn ready for the sickle. *Blead* is a general name for fruit; and the *bleading* of corn means the yielding of it, the quantity of grain obtained from the *blead*, or *ear*. There can be no doubt that for 'bladed,' we ought in future to substitute *bleaded* in the text of our author."

Here there is not the slightest necessity for change, and Mr. Collier is wrong in his conception of what is meant by *bladed corn*. Hear what a cotemporary of the poet, Barnaby Googe, says in his translation of Conrad Heresbach's Husbandry, 1601, fol. 38, *rev.* "Varro saith the best time for harvest is betwixt Sun-stay" [i. e. the summer solstice] "and the Dogge-daies, for the corne, they say, doth *lie in the blade* xv daies, flowreth xv daies, ripeth xv daies." And again, fol. 26, "upon the third or fourth joint thereof cometh out the *eare*, which first appears *inclosed in the blade*, it flowreth the fourth or fifth day after," which he subsequently says is about the 10th of June; "*bladed corn*," therefore, is corn when the ear is enclosed in the *blade*, or in other words is said to have *bolted*; at which time it is particularly subject to be *lodged* by storms, high winds, or heavy rain.

Florio in voce *Biada* defines it, "any kinde of corne or graine, any *blade of corne*;" and Ducange, citing an author of the middle ages, says, "unde collegit *blada* esse fruges immaturas neque adhuc demessas."

Mr. Collier may be assured that the word is not *blead*, but *blæd*, or *blæde*, that our ancestors used to signify any kind of fruit; and that it had the broad sound in Anglo-Saxon is evident from Caedmon:—

On tham brád bládo bealwa } i. e. Thence began broad fruits of
gehwilces spritan ongunnon. } every woe to spring.

The *bleeding* of corn, not *bleading*, for the *yielding* of it, is common in the north; as "the aits dinnae *bleed* weel the year, but the bere *bleeds* weel." This has nothing to do with *blead*; for there is a popular phrase, he *bleeds* well, to designate any one who parts with his money freely.

We may safely, therefore, adhere to the old text, and disregard the attempt to introduce a less intelligible and erroneous word. I must say that I think this piece of meddling smacks of later times than the period in which Mr. Collier would place his player-corrector.

The other two substitutions of *o'er* for "on," and *stoop* for "slope," are equally unnecessary, and even mischievous. For the castle to topple *on* the warder's head being more serious than toppling *over* it. *Slope* is an original phrase; *stoop* a hackneyed one.

P. 413. The correction of *head* for "dead," was of course adopted from Theobald. The change of "Rebellious" to *Rebellions* is judicious, and had been adopted by me some time since. The passage may safely be read,—

Rebellion's head, rise never, till the wood
Of Birnam rise.

Ib. "When Macbeth is about to leave the cave of the Witches, Lenox enters and informs him that Macduff has escaped to England. 'Fled to England?' exclaims Macbeth in astonishment; and he goes on to declare his resolution in future to execute instantly whatever he determines, and first of all to surprise Macduff's castle:—

No boasting like a fool;
This deed I'll do, before this purpose cool:
But no more sights.

"Some commentators have supposed that 'no more sights' refers to the visions he had just seen conjured up by the Witches; but the corrector of the folio, 1632, gives the words an entirely new aspect, completely borne out by the context, which relates to the unexpected escape of Macduff:—

This deed I'll do, before this purpose cool:
But no more *flights*.

"That is, he will take care, by the rapidity with which performance shall follow decision, that nobody shall again have an opportunity of taking flight. The compositor mistook the *f* for a long *s*, and omitted to notice the *l* which followed it."

This is a good correction, and is evidently supported by what precedes. It had not escaped the corrector of my second folio who has altered the *f* to *fl*, and inserted *i* above.

SCENE III.

P. 414. The substitution of *open'd* for "ripen'd," is inadmissible; Mr. Collier himself sees that, "Malcolm represents these particulars of vice in him as already at maturity."

Ib. The alteration of the word "convey" to *enjoy* in the speech of Macduff to Malcolm:—

You may
Convey your pleasures in a spacious plenty,
And yet seem cold—

is a very plausible correction of a probable misprint, by which the sense is improved.

ACT V. SCENE II.

P. 415. There is certainly some reason from the context to think "cause" should be changed to *course*, in what Caithness says of Macbeth:—

But, for certain,
He cannot buckle his distempered cause
Within the belt of rule—

and as a correction of a probable misprint, which might easily occur, it would be admissible.

SCENE III.

Ib. "In Coriolanus (p. 361) we have met with 'cheer' misprinted *chair*; and here, if we may trust the emendation, we have *chair* misprinted 'cheer.' Macbeth, distracted, between his guilt, his fear, and his confidence in preternatural promises, when besieged in Dunsinane Castle, exclaims,—

This push
Will cheer me ever, or disseat me now.
I have liv'd long enough: my way of life
Is fall'n into the sear, &c.

"These lines we are advised to correct in the following manner; and with regard to the first word amended, as we are to take 'disseat' in the sense of *unseat* (the folio, 1632, misprints it *disease*), there can be little objection to understanding *chair*, as having reference to the royal seat or throne, which Macbeth occupies, and from which he dreads removal:—

This push
Will *chair* me ever, or disseat me now.
I have liv'd long enough: my *May* of life
Is fall'n into the sear, &c.

"*Chair* was Bishop Percy's suggestion, and '*May* of life' was proposed by Johnson: both, we see, are confirmed by a much anterior authority."

The first folio has,—

Will *cheere* me ever or *dis-eate* me now—

The second folio reads:—

Will *cheere* me ever or *disease* me now.

In Macbeth's desponding state, the idea of being *cheered* is a natural turn of agreeable anticipation, and therefore change is unnecessary, but Percy's suggestion of *chair* for "cheer," however is another coincidence, as well as the adoption of Johnson's proposition of "May of life" for "*way* of life," which was thought wrong by Gifford, who says, "Way of life" has the same signification with the Latin *cursus vitæ*. Yet it may be urged in favour of "*May* of life," that there is an apt opposition *between it* and *Autumn*. Macbeth's course of life had arrived at the commencement of its autumnal season, and he laments, in a strain of great pathos and beauty, that it is unaccompanied by those blessings which render old age supportable. As his manhood was without virtue, so he has now before him the certain prospect of an old age without honour.

P. 416. The substitution of *grief* for "stuff" in the question of Macbeth to the Doctor:—

Canst thou not minister to a mind diseas'd,
Pluck from the memory a rooted sorrow,
Raze out the written troubles of the brain,
And with some sweet oblivious antidote
Cleanse the stuff'd bosom of that perilous stuff
Which weighs upon the heart?

has some appearance of probability, and has also a very remarkable sympathy with Mr. Collier's note in his edition of Shakespeare. The repetition *stuff'd* and *stuff* seems to indicate a misprint. It has been observed that "when a word is repeated without propriety in the same or two succeeding lines, there is great reason to suspect some corruption." But where no manifestly correct change has been suggested, we must respect the text, and in such cases take the propriety of the old reading for granted.

SCENE IV.

Ib. "Malcolm says of Macbeth's power and followers,—

For where there is advantage to be given,
Both more and less have given him the revolt.

“Advantage was hardly so much to be ‘given,’ as to be procured by revolt; and as it also seems unlikely that the same verb should have been used in the very next line, we may feel confident that when the old corrector puts it,—

For when there is advantage to be *gotten*,

“he was warranted in making the change.”

This is most likely adopted from Steevens, who proposed to read “where there is advantage to be *got*.” In my edition of Shakespeare I suggested that we might read, “where there is advantage to be *gain’d*,” and I find that Mr. Collier’s friend and adviser, the late Mr. Amyot, was of that opinion. “Where there is advantage to be *gone*” has also been suggested. The word *gotten* is to my ear very inharmonious.

P. 417. The substitution of *farc’d* for “*forc’d*” in the passage where Macbeth complains that his enemies are *strengthened* by those who ought to have been his friends, is almost absurd; *forc’d* is used in the sense of *reinforced*. There is nothing about their *ranks* being *stuffed* or *filled out*.

Ib. “Just afterwards, we encounter another alteration of more moment, when Macbeth asks the meaning of the ‘cry of women’ that he has heard within: he says,—

The time has been, my senses would have cool’d
To hear a night-shriek.

“The manuscript-correction here is *quailed* for ‘cooled,’ a much more forcible word; but this is one of the places where it is possible, that the person recommending the change may have exercised his taste, rather than stated his knowledge. It scarcely seems likely that one word should have been mistaken for the other, but this observation will, of course, apply to many of the extraordinary errors that have been from time to time pointed out.”

This has been probably suggested by Malone’s notion that we should read *coil’d*, of which Steevens has shown the absurdity, and well defended the old reading. We must not therefore indulge the correctors in the alteration of a perfectly intelligible text to gratify their capricious taste.

HAMLET.

P. 418. ACT I. SCENE I.

STEEVENS conjectured that instead of "'tis *now* struck twelve" we should read "'tis new struck twelve," and the correctors adopt his reading; this is another coincidence.

P. 419. The adoption of the reading of the quartos, *lawless* for "landless," and *morn* instead of "day," may have been derived from any of the editions that notice these variations; the adoption was, of course, a matter of taste in the correctors.

SCENE II.

Ib. The substitution of *night-like* for "nighted" in the line,—

Good Hamlet cast thy *nighted* colour off—

is certainly no improvement, but as the folios have *nightly*, it may have suggested it.

SCENE III.

P. 420. I cannot think with Mr. Collier that "*bechill'd* to jelly with the act of fear," is a superior reading to that of the quartos, *distilled*; but it is of course a mere matter of "taste," only the reading of the quartos is undoubted, and therefore to be preferred to any conjecture.

Ib. The substitution of *choice* for "chief" in the lines of the advice of Polonius to his son,—

And they in France, of the best rank and station,
Are of a most select and generous chief in that—

is adopted from the suggestion of Steevens; but he himself reads,

Are most select and generous, chief in that—

which is, I think, to be preferred.

P. 421. Theobald's correction of "Sanctified and pious

bawds," instead of the misprint *bonds* has never for a moment been doubted; and the correctors adopt it of course. The change of "slander" to *squander*, in the passage of Polonius's advice to Ophelia, is quite uncalled for, and most assuredly erroneous:—

I would not, in plain terms, from this time forth,
Have you so slander any moment's leisure,
As to give words or talk with the lord Hamlet.

It is doubtful if Shakespeare would have used *squander* here, indeed it is rarely used at all by him; but we have in Cymbeline a similar figurative use of *slander*. Cloten says of Imogen,—

But
Disdaining me, and throwing favours on
The low Posthumus, *slanders* so her judgment, &c.

We must therefore adhere to the authentic old text, and reject the innovation of the correctors.

The interpolation of *so now* in the line at the end, is of course unwarranted intrusion on the text.

SCENE V.

P. 422. The adoption of Heath's reading "confined to *lasting* fires," instead of "*fast in* fires," is the expression of a preference for that reading, but nothing more except that it is another coincidence.

Ib. "Regarding the subsequent lines, as invariably printed, an advantageous proposal is made in the corrected folio, 1632:—

Thus was I, sleeping, by a brother's hand,
Of life, of crown, of queen, at once dispatch'd.

"'Dispatch'd' cannot be right, and why should Shakespeare employ a wrong word when another, that is unobjectionable, at once presented itself, *viz.*—

Of life, of crown, of queen, at once *despoil'd*?

"Misreading was, most likely, the cause of this blunder; the

earliest quarto, 1603, has *depriv'd* for 'dispatch'd,' of the other quartos and folios; but *we may feel confident that the poet's misprinted word was despoil'd*. It is written upon an erasure, and possibly the old corrector first inserted *depriv'd*, and afterwards saw reason to change it to *despoil'd*, as the true language of the poet."

This is another unnecessary interference with the old authentic reading, and there is not much probability that *dispatch'd* could have been misprinted for *despoil'd*. The reading of the quartos *deprived* is however perhaps to be preferred as being of more undoubted authority. There is not the slightest reason to "feel confident that the poet's word was *despoil'd*."

ACT II. SCENE II.

P. 423. The correction of the misprint *news* for *fruit*, the reading of the quartos, having been made in all editions, has consequently been adopted from one of them; it is mere assumption that the correctors had all the quartos at their command, unless we are to suppose they lived in our times, which is most probably the case.

Ib. The same remark applies to the correction of "mean" to *read*, which, however, was obvious without recourse to any copy.

Ib. Pope's correction of *salt* for "sallets" is properly adopted from him or one of the successive editors.

P. 424. The interference with the text in altering "passion" to *passionate* in the lines,—

Would have made milch the burning eye of heaven,
And passion in the gods—

is entirely supererogatory. To have made "*passion* in the gods" would have been to move them to *compassion*. So in Titus Andronicus, Act iii. Scene 2:—

Alas! the tender boy, in *passion* mov'd,
Doth weep to see his grandsire's heaviness.

Ib. To substitute *transgression* for "oppression" is not to *improve* the language of the poet. We should probably read,—

To make *aggression* bitter—

aggression might easily be mistaken for *oppression*. *Aggression* is defined in the old dictionaries "a setting upon, or entrance into an assault."

ACT III. SCENE I.

Ib. To change "beck" for *back* would be an undoubtedly injurious change. The very context "than I have thoughts to put them in" indicates that "more offences at my beck" must bear the construction Steevens gives to it "always ready to come about me."

P. 425. Theobald had long since proposed to read "so you *must take* your husbands," and the correctors probably followed his suggestion or the mention of it; but there is no valid reason for departing from the reading of all the old copies, "so you *mistake* your husbands," i. e. you do amiss for yourselves to take husbands for the worse.

Ib. The correctors show a remarkable sympathy with Mr. Collier's suggestion to read "*raised shoes*" instead of "rac'd" or "raz'd." Steevens had the merit of first proposing this reading, which is most probably the true one.

SCENE III.

P. 426. As Mr. Collier, on more mature consideration, abandons the meddling substitution of *purse* for "prize" in the passage of the king's soliloquy:—

Offence's gilded hand may shove by justice,
And oft 'tis seen the wicked prize itself
Buys out the law.

what becomes of the "authority" of the correctors here?

SCENE IV.

Ib. The correctors with their usual tact at coincidence, have

followed even Mr. Hunter's reading of "I'll *sconce* me e'en here," instead of "I'll *silence* me e'en here;" Mr. Collier himself reads *silence*, and did not even dream of its requiring explanation. In the exposition of *sconce* he follows Mr. Hunter.

P. 427. I must confess that I cannot see the advantage that *stoop* would have over the old reading "step" in the following passage in Hamlet's remonstrance with his mother:—

For at your age
The hey-day of the blood is tame, it's humble
And waits upon the judgment; and what judgment
Would step from this to this.

and why should the old text, which is most likely the language of the poet, be considered "feeble and inexpressive?"

Ib. The determination to *improve* upon the language of the poet is so evident at every step, that we are not surprised to find a change proposed where the reading is undoubted and the alteration a detriment; such is the substitution of *fume* for "time," in the following passage of Hamlet's address to the Ghost:—

Do you not come your tardy son to chide,
That, laps'd in time and passion, lets go by
The important acting of your dread command?

Mr. Collier himself is obliged to confess that "the old reading may be right," and interference with it therefore impertinent.

ACT IV. SCENE III.

P. 427. To do Mr. Collier justice I must here give the whole of the argument.

"The emendation next to be noticed is well worthy of consideration, and perhaps of adoption. The King asks Hamlet where Polonius is at supper, and the answer is this in the quartos:—

Not where he eats, but where he is eaten: a certain convocation of politic worms are e'en at him. Your worm is your only emperor for diet, &c.

"The folios omit 'politic,' probably unintentionally, but possibly because it was not clearly understood why the worms should be called 'politic.' The old corrector of the folio, 1632, leads us to suppose that 'politic' was misprinted, or miswritten, for an epithet, certainly more applicable in the place where it occurs, in reference to the taste of the worms for the rich repast they were enjoying:—

A certain convocation of *palated* worms are e'en at him. Your worm is your only emperor for diet: we fat all creatures else to fat us, and we fat ourselves for maggots.

"It is easy to suppose that 'politic,' a word with which the scribe was familiar, was misheard by him for the unusual word *palated*. Shakespeare employs to *palate* as a verb in 'Coriolanus,' Act iii. Scene 1, and in 'Antony and Cleopatra,' Act v. Scene 2; and it is doing no great violence to imagine that he here uses the participle of the same verb. If the text had always stood '*palated* worms,' and it had been proposed to change it to 'politic worms,' few readers would for an instant have consented to relinquish an expression so peculiarly Shakespearian."

An expression so truly Shakespearian!! Had this been applied to the old genuine language of the poet it would have been appropriate, but what possible meaning would Mr. Collier give to the absurd substitution of *palated*? The old definition of *politique* is cunning, crafty; and what could be more to the purpose or more effective. Nothing but an over busy desire to find faults in what they had not the capacity to understand, could have induced the correctors to vitiate the text on this and other similar occasions. They were evidently innocent of the reference of Hamlet's phrase to the *political* Diets of the Empire, convoked by the Emperor at *Worms*; but had they lived near the time of Shakespeare, it would have been strange if they had missed the allusion to a matter so notorious from its connection with the history of Protestantism.

SCENE V.

P. 428. The petty meddling with Ophelia's fragments of ballads are none of them required, or apparent improvements.

P. 429. The correction of the obvious and absurd misprint of *by* for "*lay*," as it had been made in all editions, required no notice, but to swell the list of the doings of the correctors.

ACT V. SCENE I.

P. 430. The interpolation of the second *I'll do't* in Hamlet's speech is as unnecessary as unwarranted; and the transfer of the two lines from the Queen to the King interferes with the consecutive consistency of the whole speech, which is rightly given to the Queen.

SCENE II.

P. 431. Of the correction of the three misprints here mentioned Mr. Collier himself has observed, "such errors detect themselves." They had been set right in all editions.

Ib. The gratuitous addition of *my son* to the Queen's speech may have been a license allowable on the part of a player, but we have no right to make such additions to the text.

P. 432. The interpolation to make a rhyming couplet of the pathetic ejaculation of Horatio,—

Now cracks a noble heart.—Good night, sweet prince,
And flights of angels sing thee to thy rest.

is in very bad taste, but the correctors are inveterate lovers of rhyme, and attend but little to reason.

Ib. The adoption of the corrected readings of the quartos, as represented in all editions of recent times, was of course to be expected in a volume which seems to have been carefully compared with them, and might have been passed over without notice.

P. 433. The substitution of *scene* for "same" is quite unnecessary, but may be a fancy of one of the correctors, who has been connected with the stage. When Horatio says,—

But let this same be presently performed,

he alludes to what he has just before requested Fortinbras to do, i. e.—

Give order that these bodies
High on a stage be placed to public view ;
And let me speak, to the yet unknowing world
How these things come about.

It seems to me that a passage in the dialogue between Hamlet and Horatio, at the commencement of this scene, which has baffled the commentators, contains a misprint, and that its correction would make it much more intelligible. It is where Hamlet is describing the commission he wrote, and substituted for that in which the King had requested the King of England to put him to death :—

Ham. Wilt thou know
The effect of what I wrote ?

Hor. Ay, good my lord.

Ham. An earnest conjuration from the king,—
As England was his faithful tributary ;
As love between them like the palm might flourish ;
As peace should still her wheaten garland wear,
And *stand a comma* 'tween their amities ; &c.

Warburton suggested “stand a *commère* ;” Hanmer, “stand a *cement* ;” others, “a *column*,” and “stand *commercing*.” Well might some one say, “none of these words please me, yet I would rather it should be ‘stand an *elephant*’ than a *comma*.” It is evident that Peace is personified, and if we read “stand a *co-mere* ’tween their amities,” it would be that Peace might stand as a mark or *evidence* between them. A *co-mere* would be a joint *landmark*, the Lapis Terminalis of the ancients ; and it should be remembered that the God of *meres* or bounds, Terminus, was wont to end the strifes and controversies of people in dividing their lands. Shakespeare has the *mered* question in Antony and Cleopatra, and *Co-mart* in this play as well as *Co-mates* in As You Like It. The words *stand* and *'tween* show that a word with the meaning of *co-mere* is requisite.

KING LEAR.

P. 434.

ACT I. SCENE I.

THE alteration of the misprint “professes” to *possesses*, which is peculiar to the folios, had long since been made in Regan’s answer to her father,—

I profess

Myself an enemy to all other joys
That the most precious square of sense possesses.

In regard to the other correction of “square” to *sphere*, the correctors have only half done their work, having left the word “precious” untouched. The passage should be read thus:—

I profess

Myself an enemy to all other joys
That the most *spacious sphere* of sense possesses.

Mr. Collier does not attempt in his exposition to take this erroneous word into the account.

P. 435. The addition of the necessary words from the quartos had of course been made in all editions, and did not require notice. The alteration of the line on account of the omission of the word *great* in the second folio,—

As my great patron thought on in my prayers,

is mischievous and unwarranted, but I find the same liberty taken by some player or prompter in my third folio. The reading of the first folio is indubitable.

Ib. The substitution of *seventh* for “tenth” unnecessarily can only be considered as an arbitrary innovation to suit the fancy of the corrector; as for “authority” it is out of the question.

P. 436. The substitution of *nor other* for “murther” as it

stands in the folios is a good conjecture on a probable misprint; but there is not the slightest necessity to change "step" to *stoop*, any more than there was in the passage of Hamlet to which Mr. Collier refers to confirm this innovation.

SCENE IV.

P. 436. The liberties taken with the fool's ballad are unwarrantable, and only show that the conceited correctors thought they were better hands at a ballad than Shakespeare. As I have said before, to plead authority for such license is out of the question.

ACT II. SCENE I.

P. 437. In the disputed passage where, after hearing of the flight of Edgar, when he is supposed to have wounded Edmund for not entering into the conspiracy to murder their father, Gloster says, according to the old copies:—

Let him fly farre :
Not in this Land shall he remaine uncaught
And found ; dispatch, the Noble Duke my Master,
My worthy Arch and Patron comes to night, &c.

The correctors following Warburton would read:—

Let him fly far :
Not in this land shall he remain uncaught
And found, dispatch'd. The noble duke my master,
My worth arch and patron comes to night, &c.

Thus countenancing a nearly similar reading adopted by Mr. Collier himself; who was perhaps not aware that Warburton long since had this reading! I some time since proposed to read:—

Let him fly far :
Not in this land shall he remain uncaught,
Unfound.—*Dispatch.*—The noble duke my master,
* * * comes to-night.

But I now incline to adopt the old reading, merely making a

broken sentence of, "And found——" to mark the indignant passion of Gloster.

Ib. Three instances of interpolation or omission are here noticed; mere impertinent interference with the text, which the correctors think may be altered any way to suit their caprice. The same caprice may have dictated the substitution of *Finsbury* Pinfold for *Lipsbury* Pinfold.

P. 439. We have here again more interpolation to augment the number of the fool's rhyming verses, and two words quite erroneously transposed. Mr. Collier may be assured that the words *knave* and *fool* are in their right places in the old text, and that his exposition is wrong.

SCENE IV.

Ib. The substitution of *mouth* for "house," in Lear's reply to Regan, would be a change for the worse:—

Ask her forgiveness!
Do you mark how this becomes the house?

By the *house* a father is meant, who is not only the head of a house or family, but its representative. And what possible resemblance have the words *house* and *mouth*? So that a misprint is out of the question. But we have evidence that it was a familiar expression for the order of families, the duties of relation; as in Painter's Palace of Pleasure: "The gentleman's wife one day could not refrain (beholding a stagges head set up in the gentleman's house) from breaking into a laughter before his face, saying how that head *became the house* very well." See other examples in the Variorum Shakespeare.

P. 440. *Tender hearted* for "tender-hefted" is another coincidence with Mr. Collier's own suggestion in his edition of Shakespeare; which I am enabled to support by the same correction being made in my second folio.

P. 440. The substitution of *howl* for *owl*, in Lear's exclamation,

Return to her? and fifty men dismiss'd?
No, rather I abjure all roofs, and chuse
To wage against the enmity o' the air;
To be a comrade with the wolf and owl.—
Necessity's sharp pinch!

may be a matter of "taste" with the correctors, in which they are pleased to indulge; but as all the old copies read "Owl," and it appears in the folios with a capital letter, there is no probability of any mistake; and therefore innovation of this kind is merely a conceited attempt at *improving* the language of the poet, of which we have had abundant examples.

ACT III. SCENE I.

Ib. The change of "speculations" to *spectators*, does not do much credit to the correctors. There can be no doubt that it should be *speculators*, as I find it corrected in my second folio; and Mr. Collier, in a supplemental note, has seen that this is most probably the true word.

ACT IV. SCENE I.

P. 441. The correction of "and known" to *unknown* had long since been suggested by Johnson; I some time since advocated it, but should now hesitate to adopt it, and think Sir Joshua Reynolds took a true view of the old reading, which requires no change. But no opportunity for a suggestion of change escapes the correctors.

P. 442. In the passage where the blind Gloster says:—

I have no way, and therefore want no eyes;
I stumbled when I saw. Full oft 'tis seen
Our means secure us; and our mere defects
Prove our commodities.

the correctors would substitute "Our *wants* secure us;" but "*wants*" could not have been mistaken for "means." It is most probable that the true reading is, "Our *needs* secure us." *needs* might easily be mistaken for *means*, in recitation.

Ib. "Gloster, giving his purse to Edgar, whom he still supposes a lunatic beggar, says,—

Heavens, deal so still !
Let the superfluous, and lust-dieted man,
That slaves your ordinance, that will not see, &c.

"Discussion has been produced by the expression, 'that slaves your ordinance:' Johnson understood it to mean, that slights or ridicules it, and Steevens, that makes a slave of it; while Malone, because he could suggest nothing, was in favour of adhering to the quartos—'that *stands* your ordinance.' The setting right of a trifling typographical error clears the sense of the whole:—

Heavens, deal so still !
Let the superfluous and lust-dieted man,
That *braves* your ordinance, that will not see,
Because he doth not feel, feel your power quickly.

"He *braves* the ordinance of heaven by his luxury, selfishness, and want of charity. This emendation can want no support."

This is "of course" adopted from Warburton, who says *slaves* "will not do here. Gloster is speaking of such who, by an uninterrupted course of prosperity, are grown wanton, and callous to the misfortunes of others; such as those who, fearing no reverse, slight and neglect, and therefore may be said to *brave* the ordinance of heaven; which is certainly the right reading." Mr. Collier should not have passed over Warburton, when he mentioned the suggestions of Johnson and Steevens, as it may tend to raise a suspicion of unfair concealment in favour of his correctors.

SCENE IV.

P. 443. The substitution of the true reading of the quartos, "distress" for the misprint of the folios *desires*, has been made in all editions, and from some one of them the correctors most probably adopted it.

SCENE VI.

Ib. "Lear having entered dressed *with straws and flowers*, according to the manuscript stage-direction (for no printed

note of the kind is found, even where it is most wanted), inveighs against lust and hypocrisy :—

Behold yond' simpering dame,
Whose face between her forks presageth snow ;
Who minces virtue, and does shake the head
To hear of pleasure's name.

“Malone says that ‘who minces virtue’ means ‘whose virtue consists in appearance ;’ but that is the meaning of the poet, rather than of the words imputed to him ; for it does not follow that ‘a lady who walks mincingly along,’ as Malone has it, means thereby to affect virtue. ‘Minces,’ in truth, is a lapse by the printer for *mimics*—‘a dame that *mimics* virtue ;’ that is, who puts on the externals of modesty :—

Who *mimics* virtue, and does shake the head
To hear of pleasure's name.

“Unless it can be shown that ‘minces’ means the same as *mimics*, this emendation must surely hereafter form part of the text of Shakespeare.”

There is not the slightest necessity to change the language of the text, which is assuredly that of the poet. *Minces*, i. e. puts on an outward seeming of virtue. Thus Cotgrave, in v. “Mineux-se, outward seeming, also squeamish, coy, that *minces* it exceedingly.” To *mimic* is a much less appropriate expression.

P. 444. There is not the slightest degree of probability in the conjecture of the correctors that we should read “’Tis a good *plot*,” in Lear’s incoherent, wandering preachment. Mr. Collier represents the commentators as “*puzzled*” to explain why Lear starts away with the words “This a good block.” This is hardly just, for Steevens has certainly given a very ingenious and probable explanation of it. And while so good and well supported an interpretation can be offered of the old authentic text, according to Mr. Collier’s own axiom, “we have no right to alter it.” I hold the “authority” of his correctors cheap in comparison with that of the old copies, which all agree in the established reading.

Ib. "After reading Goneril's letter to Edmund, Edgar exclaims, as the words have always been printed after the folios,—

O, undistinguish'd space of woman's will !
A plot upon her virtuous husband's life ;
And the exchange my brother !

"Editors have speculated differently as to the meaning of the first line ; but they reasoned upon false premises, since it does not by any means represent the poet's language, if we may put faith in the alteration introduced in the folio, 1632, or if we may trust to common sense. Edgar is struck by the uncontrollable licentiousness of the desires of woman :—

O, *unextinguished blaze* of woman's will !

"'Blaze' is to be taken for fire, and 'will' for disposition ; and the scribe misheard, or miswrote, *unextinguish'd blaze* as 'undistinguish'd space,' making nonsense of a passage which, properly printed, is as striking as intelligible. Malone's explanation was particularly unfortunate, *viz.* that there was no distinguishable space between the likings and loathings of women : the meaning clearly is, 'Oh, the blaze of woman's licentiousness, which can never be extinguished !' "

What can possibly be the meaning of "*unextinguished blaze* of woman's will" ? Surely not what Mr. Collier attaches to it ? Could this have been derived from better authority than we possess ? The quartos read : "O undistinguish'd space of woman's *wit*." The folios have all the singular misprint of *indistinguish'd*, and *will* instead of *wit* ; and as evidently this must have been very careless work on the part of the compositor, we may therefore presume that *space* is also a corruption. Without changing many letters in the first word we may read *undisguised*, and by only a transposition of the letters of *space*, substituting *o* for *a*, we get *scope* ; this will afford us a very good reading, possibly what was intended by the poet.

From what precedes it is evident that Edgar apostrophizes the letter after having read it, and exclaims,

O, *undisguised scope* of woman's will !

If we were to adopt the reading *wit* from the quartos, we might read :—

O, *undisguised scape* of woman's *wit* !

and the following passage from Donne will illustrate it. A scape was a *wile* or trick :—

Having *purpos'd falsehood*, you
Can have no way but falsehood to be true ;
Vain lunatick ! against these *scapes* I could
Dispute, and conquer if I would.

These are offered merely as conjectures.

SCENE VII.

P. 445. "Cordelia urges Kent to put off his humble disguise, but he answers,—

Pardon me, dear madam ;
Yet to be known shortens my made intent.

"For 'made intent,' Warburton would substitute '*laid* intent;' but Johnson contends that 'made intent' is only another word for formed intent. Both were wrong: '*main* intent' was miswritten 'made intent,' and hence the doubt. Kent refers to the chief purpose for which he had disguised himself, which would be anticipated and defeated, if he were too soon known :—

Yet to be known shortens my *main* intent."

There is no necessity for change ; Johnson is right, for, as he observes, we still say to *make* a design, and to *make* a resolution. *Made* and *main* have little typographical resemblance.

Ib. The insertion of *good* after "make," and the omission of *it* is a very doubtful change, but as the quartos afford the unequivocal reading "prove," we may conclude that *to make* was used in the folios as an equivalent expression, to avoid the repetition of *prove* in the line :—

If none appear to *prove* it on thy person.

Ib. The substitution of *skill* for "*place*" without the slightest reason or necessity is another impertinent attempt to *improve* upon the language of the poet.

P. 446. "When Lear enters, bearing the dead Cordelia, he asks for a looking-glass :—

Lend me a looking-glass ;
 If that her breath will mist or stain the stone,
 Why then she lives.

“ The looking-glass was not ‘stone,’ and a manuscript-correction substitutes *shine*, as having been misprinted ‘stone:’—

If that her breath will mist or stain the *shine* ;

“ i. e. the polish of the looking-glass. ‘Stain’ and ‘stone’ read awkwardly in juxta-position, and the error might easily be committed. Of old, mirrors were made of steel, and Gascoigne wrote a well-known satire called by the contradictory title of ‘The Steel-glass:’ hence it would not have surprised us if the poet’s word had been *steel* for ‘stone.’ ”

Both the correctors’ *shine* and Mr. Collier’s suggested *steel* would be absurd readings. *Stone* may surely have been used in the same metaphorical manner that we now term *glass* chrystal? The word however was most probably *same*,—

Lend me a looking-glass ;
 If that her breath will mist or stain the *same*,
 Why then she lives.

Ib. The substitution of *light* for *sight* is another piece of pragmatic interference with the undoubted language of the poet ; which needs no improvement. *Dull* is the appropriate epithet to *sight* and not to *light*. Thus Huloet “To waxe *dulle* of sight, Hebetesco;” and Baret, “Dulle eie-sight, Hebes, acies oculorum.” Add to this that Lear has just before, “Who are you? Mine eyes are none of the best.” How Mr. Collier can countenance and advocate such mischievous attempts to disturb the true text of the poet, I am at a loss to conceive.

OTHELLO.

P. 448.

ACT I. SCENE I.

THE first "striking emendation" in this tragedy, the substitution of "*learn'd* in forms and *usages* of duty" instead of "trimm'd in forms and visages of duty," Mr. Collier very wisely deems "unsafe to be received into the text," and therefore he does not here urge that it was derived from some "authority" unavailable to us. He may be assured that its adoption would be ruinous to the sense, and for the credit of his correctors it would have been as well to have suppressed it.

Ib. "We should feel no hesitation in altering 'timorous' to *clamorous* in the following passage, where Iago tells Roderigo to awake and alarm Brabantio:—

Do; with like timorous accent, and dire yell,
As when by night and negligence, the fire
Is spied in populous cities.

"Here 'timorous,' even taking it as *frightened*, seems quite out of place, when coupled with 'dire yell;' and we may, therefore, fairly conclude *that the poet wrote, as the old corrector states,—*

Do; with like *clamorous* accent, and dire yell," &c.

Is Mr. Collier to be told that the old synonym of *timorous* is not "frightened" but *feareful*, and that Shakespeare always uses it in that sense? We have it in the Dictionaries of the poet's time, "*Timerous*, feareful, Meticulosus, Horridus, Formidosus." Meddling here would therefore be mischievous.

P. 449. "Roderigo informs Brabantio that his daughter had 'made a gross revolt,'—

Tying her duty, beauty, wit, and fortunes
In an extravagant and wheeling stranger.

"Here the commentators have notes upon 'extravagant,' but pass over 'wheeling' without explanation, although very un-

intelligible where it stands: a manuscript-correction in the folio, 1632, shows that it is a misprint for a most applicable epithet; and other emendations are proposed, such as *Laying* for 'Tying,' and *on* for 'in,' which render the meaning much more obvious than in the ordinary reading:—

Laying her duty, beauty, wit, and fortunes
On an extravagant and *wheedling* stranger.

"Pope, adopting 'Tying,' follows it in the next line by the preposition *to* instead of 'in;,' neither *Laying* nor *on* are by any means absolutely necessary, but *wheedling* for 'wheeling' is an important improvement of the text, and shows that the word was of older employment in our language than some lexicographers have supposed. Nothing can be more natural than that Roderigo should call Othello a '*wheedling* stranger,' who had insinuated himself into the good graces of both father and daughter."

Even could Mr. Collier adduce an instance of the use of this word *wheedling* before the reign of Charles II. it would be difficult to persuade us to displace the reading of the old copies; for connected as it is with the word *extravagant*, i. e. wandering, *wheeling* is no doubt used in the sense of the Italian "Girevole," which had also a secondary meaning of inconstant, unsteady. Iago afterwards designates him as "an *erring* [*i. e.* wandering] Barbarian." That this word should have been suggested makes it certain that the corrector in this instance lived not earlier than the last century.

Ib. Surely the mention of the rectification of the press error *apines* for "*paines*," so long since set right, was entirely superfluous.

SCENE III.

P. 450. The substitution of *with the same* for "where they aim," is a stupid misapprehension of the passage,—

As in those cases, where they aim reports,
'Tis oft with difference.

i. e. in those cases where reports are made from guess or conjecture. Thus in Hamlet, Act iv. Sc. v.—

they *aim* at it,
And botch the words up to fit their own thoughts,
as the correctors have done here !

P. 450. To substitute *evidence* for “wider” and omit “*more*” is another instance of the slashing liberties these correctors indulge in; but the reading of the quarto, now the received text, is quite satisfactory:—

To vouch this is no proof,
Without more certain and more overt test;
These are thin habits, and poor likelihoods
Of modern seeming, you prefer against him.

P. 451. Mr. Collier says, “We subjoin the representation of the text as made by the corrector of the folio, 1632:—

I therefore beg it not,
To please the palate of my appetite,
Nor to comply wi' the *young effects of heat*,
(In *me* defunct) and proper satisfaction,
But to be free and bounteous to her mind:
And heaven defend your *counsels*, that you think
I will your serious and great business scant,
When she is with me. No; when light-wing'd toys
Of feather'd Cupid *foil* with wanton dullness
My speculative and offic'd *instruments*, &c.

“In the third line *it seems* that ‘*heat*’ got transposed, while *of* was omitted; in the fourth line, *me* was misprinted ‘*my*’; and in the sixth line, *counsels* became ‘*good souls*,’ terms Othello would hardly apply to the Duke and Senators of Venice. *Foil*, in the ninth line, agrees with the quartos, where *instruments* is also in the plural. These changes appear to be so effectual, as far as regards the plain sense of the passage, that all that some commentators have said in favour of *disjunct*, instead of ‘defunct’ (the word in every old edition), is thrown away: Othello did not ask for the company of his wife for his own proper satisfaction, or to comply with the young effects of heat, in him defunct at the age at which he had arrived; and he therefore undertook that no amorous trifling should induce him to neglect the great duties entrusted to him.”

In his edition of Shakespeare Mr. Collier adheres to the

reading of the old copies, and says, "It seems to us that nothing can be clearer, allowing only a little latitude of expression. Othello refers to his age, elsewhere several times alluded to, and 'in my *defunct* and *proper* satisfaction' is merely 'in my *own dead* satisfaction' or gratification, the youthful passions or 'young affects' being comparatively 'defunct' in him. For the sense, though not for the harmony of the verse, it ought to have run 'for my proper and defunct satisfaction,' and had it so run, we doubt if so much ink would have been spilt and wasted upon it."

I am at a loss to determine whether the sweeping alterations of the correctors, or the *lucid* exposition of the old text given by Mr. Collier has the advantage in point of absurdity. We may say with Warburton, "What a preposterous creature is this Othello made, to fall in love with and marry a fine young lady, when *appetite* and *heat* and *proper satisfaction* are *dead* and *defunct* in him!" The passage will possibly never be so corrected as to satisfy every one, but the most probable reading and one that adheres pretty closely to the old text is a slight modification of that given by Malone:—

I therefore beg it not,
To please the palate of my appetite;
Nor to comply with heat *i'* the young affects,
In my disjunct and proper satisfaction,
But to be free and bounteous to her mind: &c.

The variations from the old text here are only the insertion of *i'*, and the substitution of *disjunct* for *defunct*, words easily mistaken for each other. The meaning will then be, "I ask it not to please my appetite, nor to comply with the vehemence of my young affections, to my own separate and peculiar satisfaction, but to be liberal and compliant to her wish."

P. 452. That the old reading, "super-subtle," is right, and the corrector *super-supple* wrong, there can be no doubt from the context. "If *sanctimony* and a *frail* vow between an erring barbarian and a super subtle Venetian be not *too hard* for my wits, and all the tribe of hell, thou shalt enjoy her." Being *super supple* would make the task *easy*, being *super*

subtle might make it somewhat *hard*. The meddling here is of a piece with the rest.

ACT II. SCENE I.

P. 452. The substitution of *censurer* for "counsellor" has some show of plausibility, and we have a hint of the same kind in Johnson's note. "*Counsellor* seems to mean not so much a man that *gives counsel* as one that discourses fearlessly and volubly."

P. 453. The correctors were right in adopting Warburton's reading, *brach* for "trash;" but wrong in following Malone's erroneous alteration of "trace" to trash. Mr. Collier, in his note on the passage in his edition of Shakespeare, mistakes entirely the meaning of *trace*; which he says "seems used to indicate some species of confinement (like a trace applied to horses), in order to keep back a dog which was too quick in hunting!" The fact is, that the word means just the contrary. To *trace* is the appropriate hunting term for *to follow*; the old French *tracer*, *tracher*, *trasser*, and the Italian *tracciare*, have the same meaning. Thus Florio, "Tracciare to *trace*, to track, to follow by the footing." Iago did not want to keep Roderigo back; and he says of himself, "I do follow here in the chase, not like a hound that hunts, but one that fills up the cry." I read the passage:—

Which thing to do,
If this poor *brach* of Venice whom I trace
For his quick hunting, stand the putting on, &c.

SCENE III.

Ib. Nothing can be more improbable that the word *elfs*, which the correctors would substitute for the misprint of *else* for *lads* in the folios; notwithstanding Mr. Collier's conviction that Shakespeare wrote *elfes*!

P. 454. "We have several times seen words which begin with *q* printed with *c*: thus in Henry VIII. we have had *chine* for 'queen,' and in Macbeth *cooled* for 'quailed.' Here we meet

with a repetition of the same strange mistake, in regard to a word that has been the source of considerable discussion in the line,—

And passion having my best judgment *collied*.

“The quarto has *cooled* for ‘*collied*’; and various explanations of ‘*collied*’ have been given, but we are not required to state them, in as much as ‘*collied*’ was, probably, not the poet’s word :—

And passion, having my best judgment *quelled*,

“is the substitution of the folio, 1632; and Malone says that some ‘modern editor,’ whom he does not otherwise distinguish, had proposed *quelled*: Othello’s judgment was *quelled*, or subdued, by his passion. There can hardly be a doubt that this is a proper restoration.”

To *quell* is never used by Shakespeare in any other sense than that of killing or exterminating. I pity the man who could for a moment think of displacing the effective, and now consecrated, word *collied*. Its obvious meaning is *darkened*, *obfuscated*; and a more appropriate and expressive word could not have been used.

ACT III. SCENE III.

P. 455. “In the parenthesis in Desdemona’s appeal to Othello on behalf of Cassio,—

(Save that, they say, the wars must make examples
Out of her best),

“the word ‘her’ is altered naturally, but by no means necessarily, to ‘Out of *our* best.’ All this part of the play is so well printed in the folios, that few corrections, excepting of punctuation, are introduced in the margin. It ought not to escape notice, however, that *mock*, of all the early impressions, is converted into ‘make’ in the disputed line (p. 564),—

It is the green-ey’d monster, which doth *make*
The meat it feeds on;

“while the conclusion of the same speech is thus given :—

Who dotes, yet doubts; suspects, yet *fondly* loves.

"It is '*strongly* loves' in the quartos, and '*soundly* loves' in the folios; but the old corrector changed *soundly* to '*fondly*,' and we are disposed to conclude that such was the received text in his time."

For "*her* best" read "*the* best." *Make* for "*mock*" is adopted from Warburton, or some more recent edition, as it is now the common reading. *Fondly* for the misprint "*soundly*," of the folios, is undoubtedly the true reading, although Mr. Collier adopted the reading of the quartos, with a note in which the reading *fondly*, adopted by some modern editors, is noticed: *soundly* is altered to *fondly* in my corrected second folio.

P. 455. The alteration of "position" to *suspicion*, in the passage,—

But pardon me; I do not in position
Distinctly speak of her.

Mr. Collier says, "seems questionable," and therefore we may be sure it is erroneous.

P. 456. The reading of the quartos:—

If she be false, O! then heaven mocks itself.

is much better than that substituted by the correctors,—

If she be false, O! heaven *doth* mock itself.

The correction of the obvious misprint "*sent*" for *sense*, and the omission of the superfluous words "*fed well*," has been made in all editions for ages.

P. 457. The substitution of *knows* for "*keeps*," in the line,—

Ne'er keeps retiring ebb, but keeps due on,

is inadmissible, as we have the authority of the quarto, 1630, to read ne'er *feels*, which was also Pope's correction, and Mr. Collier formerly considered it a happy one, although *knows* was found substituted by him in Southerne's copy of the fourth folio.

SCENE IV.

Ib. To change "*sullen* rheum" to *sudden* rheum is no im-

provement upon the undoubted reading of the quarto, but Mr. Collier would support it by a similar attempt at corruption by the correctors in King John. See p. 82 ante.

Ib. "Cassio entreats Desdemona, if she cannot remove Othello's displeasure, to let him know the result, in order that he may at once adopt some other method of life:—

So shall I clothe me in a forc'd content,
And shut myself up in some other course
To fortune's alms.

"This is as the passage has always appeared, but we are directed in the margin of the folio, 1632, to correct the two following lapses by the printer:—

So shall I clothe me in a forc'd content,
And *shift* myself *upon* some other course
To fortune's alms.

"Cassio was not to 'shut himself up in,' but to '*shift* himself *upon* some other course' to obtain the favours of fortune, perhaps, by changing his profession."

The first line would show that this meddling alteration is wrong, and that the old reading is unquestionable; but the correctors are always upon the alert to improve upon the poet. Here they are, however, only sympathizing with Mr. Collier, who, in a note on the passage, says, "Possibly there is some corruption, and that we ought to read,—

And *set* myself upon some other course
To fortune's alms."

ACT IV. SCENE I.

P. 458. "Just before Othello *falls in a trance*, as the old copies describe it, he exclaims, 'I tremble at it. Nature would not invest herself in such shadowing passion, without some instruction. It is not words that shake me thus.' He means, of course, that his own conviction of the fact of Desdemona's guilt, not Iago's promptings, produced such a trembling and shaking effect upon him. Warburton has a note in favour of reading *induction* for 'instruction;' and Johnson

calls a speculation respecting the induction of the moon before the sun, so as to overshadow it, 'a noble conjecture.' It appears, however, that 'shadowing' (often of old spelt *shadowing*) is a misprint for *shuddering*, which is entirely consistent with what precedes, as well as with what follows about trembling and shaking; the old corrector alters the passage in the following manner:—

I tremble at it. Nature would not invest herself in such *shuddering* passion, without some instruction. It is not words that shake me thus, &c.

"'Shadowing passion' seems to have no meaning, but that fancifully suggested by Warburton, where he supposes Othello, in the height of his grief and fury, to illustrate his own condition by reference to an eclipse. It was the mistake of an epithet, very naturally applied to 'passion,' that forced the commentator upon this speculation."

This is interference from an entire misconception of the passage on the part of the correctors, as well as their expositor, who, if he had read the very sensible and satisfactory note on the passage by Sir Joshua Reynolds, would at once have seen that Othello adverts to the story told him about Cassio's dream, and he says, "Nature would not express such *adumbrations of passion* without some *former experience*." This is confirmed by the words in a former scene,—

Iago. Nay, this was but his dream.
Oth. But this denoted a foregone conclusion.

For Sir Joshua Reynolds justly observes, "Othello, in broken sentences and single words, all of which have a reference to the cause of his jealousy, shows that all the proofs are present at once to his mind, which so overpower it that he falls into a trance."

P. 459. There was no great merit in making the correction of the misprint of the folios "conserve" for *conster*, or *construe*, of the quarto, in which any of the more recent editions may have been followed; and to change the evident and undoubted "Roman" to *o'er me*, is to alter the language of the poet; for as Johnson observes, the word "triumph" naturally brought

Roman into the mind, and the word is used ironically. Mr. Collier may well say "it might require considerable courage to insert in the text of our great poet so *peculiar an emendation*."

Peculiar *emendation*, indeed !

SCENE II.

Ib. The adoption of Rowe's reading, "the *hand* of scorn," instead of "the time of scorn," was no doubt judicious ; but Mr. Collier should have told us that "*slowly* moving," instead of "slow and moving," was Mason's. Mr. Collier himself adopted the reading of the quarto,—

But alas ! to make me
A fixed figure for the time of scorn
To point his slow unmoving finger at.

But what can "the *time* of scorn" signify ? and *finger* evidently seems to indicate hand as the true reading.

P. 460. There is not the slightest reason for changing "misuse" to *misdeed*. *Misuse* is *deceit* or *guile*, and seems to have been used synonymously with *abuse*. Huloet has "To *misuse*, deceive or beguile one. Abuser quelqu'un et le tromper."

SCENE III.

Ib. The correction of "singing" to *sighing*, from the ballad in Percy's Reliques, calls for no remark.

ACT V. SCENE II.

P. 461. The corrections which have been adopted from the quartos in all editions of *it* for "thee," and *Should* for "Did," are of course adopted.

The alteration in the line,—

Ay, with Cassio. Nay, had she been true,

by introducing but, is an unwarranted deviation from the authentic reading of the quarto ; and the same may be said of

the substitution of *wind* for "air," and the interpolation of *now* instead of "here" in Montano's speech. The old copies are to be followed in preference to such capricious variations, even were they improvements, which they certainly are not.

The insertion of *them*, and the alteration of "where" to *when*, are also fanciful variations for the sake of doing something to *improve* upon the old authentic text.

ANTONY AND CLEOPATRA.

P. 464.

ACT I. SCENE I.

THE alteration of "damn" to *doom* may have been deemed advisable by a player living in times long subsequent to the poet, but *damn* meant nothing more than *condemn* in his time, and would not have offended the ears of his cotemporaries. It can only therefore serve as evidence that the note-writer lived at a period in subsequent times when the word had become vulgarised, and had an ill sound. Huloet has "*Damne*, to condemn. *Damnare*."

Ib. The substitution of *fitly* for "fully," although unnecessary, has something specious about it.

SCENE II.

P. 465. "It only requires a brief note to state that Warburton's emendation of 'fertile,' for *foretell* of the folios, is not confirmed by the corrector of the folio, 1632: the word in the margin of that impression is *fruitful*; *fertile* may come nearer the letters, but *fruitful* is certainly better adapted to the sense."

If every of your wishes had a womb,
And *fertile* every wish, a million.

As the words *fertile* and *fruitful* were considered quite synonymous by our ancestors, Warburton's emendation as

nearer to the old reading must be preferred. Huloet has "*Fertile* woman. *Mulier fecunda*."

Ib. To substitute *repetition souring* for "revolution lowering" in the following lines,—

The present pleasure,
By revolution lowering, does become
The opposite of itself.

would be using an unwarrantable license, as the old text is perfectly intelligible. "By the revolution of events and change of circumstances the pleasure of to-day often loses all its value to us and becomes to-morrow a pain." When perfectly good sense can be made of the text, according to Mr. Collier himself, it would be anything but a meritorious deed to attempt alteration.

P. 466. The substitution of *credence* for "evidence" in the following passage,—

My precious queen, forbear;
And give true evidence to his love, which stands
An honourable trial—

would be specious, but that the occurrence of *trial* in the third line, shows that the old text is right, and needs no alteration. Cleopatra had just cast a doubt on Antony's love; he bids her give *true evidence* in favour of it, not bear false-witness against it, as she had done.

SCENE IV.

Ib. The adoption of Johnson's reading *our* for "one," and the insertion of the negative there can be no objection to; but it is doubtful whether the change of "call" to *fall* is necessary. The same may be said of the alteration of "ports" to *fleets*. Mr. Collier says that "ports" answers the purpose quite as well as *fleets*, and therefore interference with the old text is mere meddling.

SCENE V.

P. 467. The old copies have:—

So he nodded,
And soberly did mount an arm-gaunt steed,
Who neigh'd so high, that I what would have spoke
Was beastly dumb by him.

The correctors would read :—

So he nodded

And soberly did mount an *arm-girt* steed,
Who neigh'd so high, that what I would have spoke
Was *boastfully dumb'd* by him.

Arm-girt is a very doubtful epithet, and as we have had a much more effective word suggested by Mr. Boaden, which I adopted in my edition in 1826, where *arrogant* is the word, we may fairly refuse this substitution. That the word *arrogant* would be fitly applied to the proud steed of Antony will appear from a passage in the *Auraco Domado* of Lope de Vega,—

Yel *cavallo arrogante*, en que subido
El hombre parecia
Monstruosa fiera que sies pies tenia.

arrogant answers to the Latin *ferox*, *fierce*, *proud*, and as written in old manuscript might easily be mistaken for *arm-gaunt*. There is not the slightest reason to prefer the correctors' *boastfully dumb'd* to the reading of the old text, *beastly dumb*, i. e. dumb as a beast, and Mr. Collier sees that as a trisyllable *boastfully* spoils the verse. Alexas says, The proud steed neighed so loud, that what I would have spoke was made unintelligible, no better than the sound of a dumb animal.

ACT II. SCENE I.

P. 468. As Mr. Collier candidly confesses that even he is not satisfied with the liberties taken with the following passage, in substituting *warm* for "wan'd," *Lay* for "Tie," and *flood* for "field," we may presume that here at least he abandons the notion of "better authorities than we possess." The old reading required none of these pragmatic and conceited attempts at improvement of the language of the poet :—

Salt Cleopatra, soften thy wan'd lip.
Let witchcraft join with beauty, lust with both ;
Tie up the libertine in a field of feasts,
Keep his brain fuming, &c.

SCENE II.

P. 469. The adoption of Warburton's correction of *reproof* for "proof" was no doubt right ; to alter "for" to *of* was

by no means necessary, but the correctors always think they can *improve* the language of the poet's text. We may safely continue the established reading,—

Say not so, Agrippa,
If Cleopatra heard you, your reproof
Were well deserv'd of rashness.

P. 470. The substitution of *smell* for "swell" in the following passage is specious but not necessary, yet as a probable misprint easily made, we might be inclined to adopt it,—

The silken tackle
Swell with the touches of those flower-soft hands,
That yarely frame their office.

SCENE III.

Ib. It was very injudicious to prefer Upton's alteration of the undoubted reading of all the old copies :—

But near him thy angel
Becomes a fear.

to "*Becomes afear'd*," thus spoiling the personification which adds to the poetic effect. Mr. Collier seems to be conscious that "the poet may have intended here to vary the expression" of his thought which occurs elsewhere.

P. 471. To change "Possess it" to "*Profess it*" is certainly no improvement. Mr. Collier says, "What does he (Cæsar) mean by telling Antony to 'possess it.' " (i. e. time.) Cæsar may mean to answer Antony's "Be a child of the time" by saying "Possess it" rather than waste it, like a child o' the time in drunkenness. What he adds implies this, "but I had rather fast four days than drink so much in one." He could hardly be meant to say that he would *profess* to be a child o' the time.

ACT III. SCENE IV.

P. 472. "The usual reading of the following has been,—

When the best hint was given him, he not took't,
Or did it from his teeth.

"The folio, 1623, has 'he not look'd,' and the folio, 1632, 'he *had* look'd.' There appears no sufficient ground for doing more than amend the frequent error of 'not' for *but*; it avoids an awkwardness when Antony complains of Cæsar that,—

When the best hint was given him, he *but* look'd,
Or did it from his teeth.

"Such is the emendation in the folio, 1632, the meaning being, that Cæsar only looked when the best hint was given him, or merely applauded Antony from his teeth, and not from his heart. The opinion of Steevens that 'from his teeth' is to be understood 'in spite of his teeth,' of course, cannot be sustained for an instant."

Mr. Collier may be assured that the substitution of *but* for "not" will never do. To *look* from the teeth would indeed be a strange mode of expression! That Thirlby's correction of the misprint "look't" for *took't* is right there can be little doubt. To *take it from the teeth* was to take it outwardly, to appearance only, not to heed it. Thus Dryden in his *Wild Gallant*: "I am confident she is only angry from the teeth outward." And Fuller in his *Holie Warre* (b. iv. c. 17) "This bad breath though it came but *from the teeth* of some, yet proceeded from the corrupt lungs of others."

SCENE VI.

P. 472. "Cæsar finds fault with Antony for sending back Octavia without due ceremony and attendance:—

But you are come
A market-maid to Rome, and have prevented
The ostentation of our love, which, left unshown,
Is often left unlov'd.

"'Left unlov'd' is the reading of all editions; but, nevertheless, it seems to be wrong, and in the folio, 1632, as corrected, we are told to print the last part of the quotation thus;—

Which, left unshown,
Is often *held* unlov'd;

"the meaning being, that where the ostentation of love was omitted, it was often held, or considered, that love did not exist. Lower down, the alteration of two letters in the mar-

gin, properly converts *abstract* into 'obstruct,' which Warburton first introduced."

The correctors have here missed what is probably the true correction; the word "*felt*," by a common accident at press, may have been jumbled into "left," consisting of the same letters.

Which, left unshown,
Is often *felt* unlov'd.

When love is not manifested by acts, the neglect is *often felt* as if we were unloved. The correction of "abstract" to *obstruct* was properly adopted from Warburton.

P. 473. The alteration of "wrong led" to *wronged* would be a legitimate and probable emendation, were there not every appearance that by "wrong led" Cæsar means that Octavia had been *mised* in what she wrote which prevented him from "breaking forth."

SCENE VIII.

Ib. "After the loss of the battle, Scarus attributes it to the presence and flight of Cleopatra. Enobarbus asks, 'How appears the fight?' and Scarus replies,—

On our side like the token'd pestilence,
Where death is sure. Yond' ribald-rid nag of Egypt,
Whom leprosy o'ertake, i' the midst o' the fight,
When vantage, like a pair of twins, appear'd
Both as the same, or rather ours the elder;—
The brize upon her like a cow in June,
Hoists sails, and flies.

"Here the folio, 1632, omits *take* in 'o'ertake,' and has 'Both of the same' for 'Both as the same,' of the folio, 1623; but the two folios read, 'Yond ribaldred nag of Egypt,' an expression that has occasioned much doubt and comment. Tyrwhitt suggested *hag* for 'nag,' but the prevailing text has been 'nag' and 'ribald-rid,' for *ribaldred*. It is to be remarked, however (a circumstance mentioned in note 7, Collier's Shakespeare, vol. viii. p. 74), that the line is overloaded by a syllable: this redundancy the old corrector remedies, but he also instructs us, in conformity with Tyrwhitt's notion, that *hag* has been misprinted 'nag,' and that the line ought to run thus:—

Where death is sure. Yond' *ribald hag* of Egypt, &c.

“*Ribald hag* is most appropriate to Cleopatra on account of her profligacy, as well as her witchcraft; and it is just possible that in the manuscript before the compositor the word was miswritten *ribaldry*, which in his hands became *ribaldred*, and has been the occasion of considerable difficulty. Besides, how was leprosy to afflict a *nag*?”

Here is another singular piece of sympathy with a suggestion of Mr. Collier's in a note on the passage where he says, “the line would read better with *ribald* only!” As long since as 1826 I had shown that Steevens had mischievously departed from the language of the poet in substituting ‘*ribald-rid nag*’ for the undoubted word *ribaudred*, which is the reading of the three first folios, and not *ribaldred* as Mr. Collier asserts. I then gave the passage as it ought certainly to stand:—

Yon *ribaudred* hag of Egypt,
Whom leprosy o’ertake, &c.

and I have since given a more detailed note on the reading in the 3rd vol. of Notes and Queries, p. 272. It is a matter of no small surprise that Mr. Collier should have adopted the reading of Steevens, “*ribald-rid nag*” in his edition of Shakespeare, against the evidence of the old copies. *Ribaudred* is found in the Dictionaries of the poet's time. And it should be recollected that *hagge* had also been misprinted *ragge* in the Merry Wives of Windsor. The correctors had evidently no ancient authority on this occasion.

SCENE XI.

P. 474. The correctors here again speak from a hint given by Mr. Collier, in a note in his edition of Shakespeare, suggesting that *mered* might be a lapse by the printer for *mooted*; in which he himself followed Johnson's suggestion.

Ib. I do not hesitate to say that the substitution of *miseries* for “measures” in the reply of Enobarbus to Antony, would be to corrupt the text; the meaning of which is self-evident. Mr. Collier, in a supplemental note, has wisely abandoned his correctors here.

P. 475. The interpolation of the words *who is* in the speech of Thyreus is an uncalled-for alteration of the text; of which we have had such abundant instances from the hands of these meddling correctors.

There can be no objection to the adoption of Mason's correction of *disputation* to "deputation," as that evident misprint ought long since to have been set right in all editions, although Mr. Collier thought a clear meaning could be obtained from the old depraved reading which he gives in his text.

ACT IV. SCENE IV.

P. 476. All necessary regulation of the confusion of the speeches here had long since been made by Hanmer, and adopted in all editions. The reading *bear* instead of *hear* is very doubtful.

SCENE VIII.

Ib. The self-evident correction of "guests" to *gests*, I had adopted from a copy with copious anonymous manuscript notes of the edition of Johnson and Steevens given by Isaac Reed in 1785. It is referred to as a proposed reading then well known.

SCENE IX.

P. 477. The change of "for" to *fore* in what the soldier says of Enobarbus seems unnecessary. The soldier means to say that such a prayer as the last speech of Enobarbus was not an invocation to sleep.

SCENE X.

Ib. It seems to me that the substitution of *spell* for "soule," and *great* for "grave" in Antony's ejaculation,—

O, this false soul of Egypt! this grave charm,

would be a very doubtful improvement; yet although I find "grave" altered to *great* in one of my own copies, it would be dangerous to interfere with the old reading without more certain and valid reasons for changing it.

SCENE XII.

P. 478. To change "disposed" to *composed* in the line,—

You did suspect
She had *disposed* with Cæsar—

would be to adopt modern phraseology for that of the poet's time; when *to dispose* would have been the word used for *to make arrangements*.

SCENE XIII.

Ib. The alteration of "conclusion" to *condition* in what Cleopatra says of Octavia seems quite unnecessary, although the words might easily be mistaken for each other. *Still conclusion* is moral judgment conveyed, not in words, but by mute demure expression of countenance.

P. 479. "A good deal of doubt has been occasioned by Cleopatra's 'strange words,' as Johnson calls them (and justly, if they were such as they have always been represented), when she and her women are endeavouring with all their strength to raise the dying Antony into the monument:—

Here's sport, indeed!

"Steevens calls it 'affected levity,' and Boswell wishes to make it 'a melancholy contrast with her former sports.' The corrector of the folio, 1632, strikes out the letter *s* in 'sport,' and leaves the word merely *port*—'Here's *port* indeed!' Milton uses the participle *ported*, and here Shakespeare appears to have employed *port* as a substantive to indicate weight:—

Here's *port* indeed!—How heavy weighs my lord!

"The French use *port* for burden, and *navire de grand port* is a ship of great burden. Cleopatra speaks of the weight of Antony by the same word; and though we may not be able to point out any other instance where *port* signifies in English a load or weight, we can hardly doubt that such is the fact in the case before us, and that, when the heroine exclaims, 'Here's *port*, indeed!' she means, here's a load, weight, or

burden, indeed. It is evident that the person who made the emendation in the folio, 1632, so understood it; the printer probably did not, and hence his blunder. The alteration is very trifling, and it overcomes a great difficulty."

This is indeed a most extraordinary attempt at emendation! It would astonish me, and many more, if Mr. Collier should succeed in finding *port* used for “a *load* or *weight*” in the whole range of English literature. As for the instance he cites from Milton of *ported*, is he to be told that it is there used in the sense of *borne* or *carried*? A very slight alteration of the misprinted word *sport* will give us what is probably the true reading:—

Here's *support* indeed ! How heavy weighs my lord !
Our *strength* is all gone into heaviness,
That makes the weight.

By the word *sport*, Boswell imagined that Cleopatra may be supposed to contrast the melancholy task in which they are now engaged with their former sports.

ACT V. SCENE I.

P. 480. The adoption of the reading suggested by Steevens:

Go to him, Dolabella ; bid him yield.
Being so frustrate, tell him *that* he mocks
The pauses that he makes—

is very inferior to the accepted reading of Malone, in which the words *us by* were supplied at the end of the line,—

tell him he mocks *us* by
The pauses that he makes.

Steevens no doubt proposed his reading in mere opposition to Malone, a motive that often governed him.

Ib. The alteration of “split” to *splitted*, and the interpolation of the words *self noble* in the following account Dercetas gives of Antony’s death :—

But that self hand,
Which writ his honour in the acts it did,
Hath with the courage which the heart did lend it,
Splitted the heart. This is his sword
I robb'd the wound of it, &c.

is entirely unwarranted. The pause in the line of eight syllables makes it quite unnecessary to interpolate the line,—

Split the self-noble heart. This is his sword.

Mr. Collier knows that lines of eight syllables are often used for effect as well as to vary the cadence of the metre, by Shakespeare. And we are not to re-write his lines.

SCENE II.

P. 481. The adoption of Warburton's reading of *dug* for "dung" was, I think, judicious in the correctors, although it did not find favour in the judgment of Steevens and Malone, or of Mr. Collier, who passes over the old reading *dung* without comment, although he *now* sees "the impropriety of talking of palating 'dung,' and afterwards calling that 'dung' 'the beggar's nurse and Cæsar's.'"

Ib. I cannot say that the correctors were judicious in following Hanmer's substitution of *accessary* for "necessary" in the passage where Cleopatra tells Proculeius that she will take all means to destroy herself:—

Sir, I will eat no meat, I'll not drink, sir;
If idle talk will once be necessary,
I'll not sleep neither.

The correctors, following the commentators, have misunderstood the passage. The line "If idle talk will *once* be necessary" is parenthetical, and means "If idle talk be *any time* necessary about my purposes." Shakespeare uses *once* for *one time*, *any time*; and *will be*, as Johnson remarks, is often used without relation to the future. All that we have to do, therefore, is to mark the second line as a parenthesis. The word *once* has often been misunderstood by the commentators.

P. 482. Judgment is shown by the correctors in sympathizing with Mr. Collier in his adoption of the late Mr. Barron Field's emendation of "suites" to *smites*, which was a very good conjecture; but Mr. Collier should not have omitted to mention the circumstance, and leave the reader to believe that it was an entire new reading, now first brought forth.

Ib. The alteration of "spirits" to *spirit*, and "my chance" to *mischance*, as Mr. Collier says, "can hardly be said to be necessary," but the notice serves to swell the catalogue of the one thousand and one new readings.

P. 483. The adoption of Theobald's reading of *assur'd* for "absurd" I can also approve, and think with Mr. Collier that there was no necessity to alter "fool" to *foil* :—

Why, that's the way
To fool their preparation, and to conquer
Their most *assur'd* intents.

The remaining few corrections of the flagrant misprints, which had already been made in all editions, scarcely deserved notice on the part of Mr. Collier, and may well be passed over without notice by me, as there was neither merit nor demerit in the deed. I presume they form part of the one thousand new readings !

CYMBELINE.

ACT I. SCENE I.

P. 485. "The mode in which the person who made the emendations in the folio, 1632, points and corrects the three first lines in this play, is the following ; showing Tyrwhitt's sagacity in omitting the *s* after 'kings,' as it is printed in all the early editions :—

You do not meet a man but frowns. Our bloods
No more obey the heavens, than our courtiers
Still seem as does the king.

"*i. e.* Our bloods do not more obey the heavens, than our courtiers imitate the king : as the king frowns, so all others look gloomy. There cannot be a doubt that this is the right reading."

The correctors have of course sympathised with Mr. Collier

in adopting Tyrwhitt's reading. But there is perhaps no necessity for departing from the old copy, except in the pointing; we should read :—

You do not meet a man but frowns: our bloods
No more obey the heavens, than our courtiers
Still seem as does the king's.

Our *bloods* (*i. e.* our *dispositions* or temperaments) are not more regulated by the heavens, by *skyey influence*, than our courtiers follow in appearance the king's disposition, when he frowns every man frowns. The word *seem* is emphatic, for the speaker a little after says,—

But not a courtier,
Although they wear their faces to the bent
Of the king's looks, hath a heart that is not
Glad of the thing they scowl at.

Ib. To read “fond *of's* issue” for the perfectly intelligible old reading “fond of issue,” would be a mark of very bad taste. What a disagreeable elision is *of's* for *of his*, one always to be avoided where possible, and it is not at all required here.

Mr. Collier says “the *correction* is of little importance.” “Correction,” indeed! It is of no little importance to avoid such.

SCENE II.

P. 486. To change “would'st” for *would* in the passage,—

Thou took'st a beggar, would'st have made my throne
A seat for baseness:

is a parallel case, introducing an ellipsis where none existed. How Mr. Collier can imagine a question was intended, or a note of interrogation necessary in the old authentic reading, I cannot conceive. The king says to Imogen, “you took a beggar; would have made my throne a seat for baseness!” What question is there in this? Imogen's reply is naturally consecutive, “No; I rather added a lustre to it.” Here corrector and expositor are both sympathetically at fault.

SCENE V.

Ib. The substitution of, *and her dolours* for “under her colours,” in Iachimo's observation respecting the marriage of

Posthumus and Imogen, is a blundering piece of impertinent innovation, where the old text was right and perfectly intelligible:—

Ay, and the approbation of those, that weep this lamentable divorce under her colours, are wonderfully to extend him; be it but to fortify her judgment, which else an easy battery might lay flat, for taking a beggar without less quality.

By “those who under her colours,” those who were on her side, her partisans, are meant. The context shows, that this must be the meaning; it was those of her party who extended, *i. e.* praised excessively, the good qualities of Posthumus, to fortify the judgment of Imogen in marrying a man beneath her in rank and fortune. The utter improbability of so wild a misprint as *under her colours* for *and her dolours* has not the slightest appearance of probability.

P. 487. “Another remarkable *corruption* has been perpetrated near the close of this scene. Iachimo has vaunted that he will overcome the chastity of Imogen, and Posthumus has accepted his wager: the latter observes, as the text has always stood,—

Let us have articles betwixt us.—Only, thus far you shall answer: if you make your voyage upon her, and give me directly to understand you have prevailed, I am no farther your enemy, &c.

“Now, ‘if you make your voyage upon her,’ may be understood as referring to the voyage Iachimo was to make to Britain, in order to endeavour to carry his vaunt into effect; but still the expression is *awkward*, and one which a correction in the folio, 1632, *informs us the poet did not use*: the word ‘voyage’ is a misprint, in part, perhaps, occasioned by the omission of an adjective which ought almost immediately to precede it: Posthumus observes, that if Iachimo make good his boast, then Imogen would not be worth anger: he therefore says,—

Only, thus far you shall answer: if you make *good* your *vauntage* upon her, &c.

“In other words, ‘if you succeed and accomplish your boast, she does not merit debate.’ It seems probable that

good was left out in the manuscript, and that the compositor mistook '*vauntage*,' and printed '*voyage*,' knowing that Iachimo must necessarily cross the sea, in order to carry out his project. The sense of the poet appears to have been as *different* as it was *superior* to the ordinary interpretation."

COLLIER.

If anything were necessary to show the utter impossibility of the corrector of Mr. Collier's folio having had access to better authorities than we possess, this would suffice. And it also shows that both the corrector and Mr. Collier have "read their Shakespeare ill."

If the expression is *awkward*, at least it is certain that it was what the poet thought expressive, and one that he certainly *did use*; for on a similar occasion he has *repeated it*. Thus, in *The Merry Wives of Windsor*, Act ii. Sc. 1, Page says of Falstaff's attempt upon his wife, "If he should make this *voyage* toward my wife, I would turn her loose to him."

This may be a lesson, not only to Mr. Collier and his MS. corrector, but to us all, to be a little more cautious how we venture to pronounce our judgments of what we find in the old text, and insinuate that it is *awkward*, and what we can amend. It is always better to be wisely diffident; and, if we cannot comprehend the language of the poet, rather to suspect our own capacity than to impugn his judgment by attempting to *improve* what he has written.

SCENE VII.

P. 488. "Two emendations were proposed by Warburton and Theobald in the following: both are found in the margin of the folio, 1632, with a confirmatory addition of some importance. We here give the passage as amended, marking the changes in italics as usual:—

What! are men mad? Hath nature given them eyes
To see this vaulted arch, and the rich *cope*
O'er sea and land, which can distinguish 'twixt
The fiery orbs above, and the twinn'd stones
Upon th' *unnumber'd* beach, &c.

"For *cope* the ordinary text has been 'crop,' for *O'er* 'Of,' and for *th' unnumber'd* 'the number'd.' We may in future

safely adopt these emendations, which require no explanation. *O'er* is proposed for the first time."

The only admissible alteration in this passage is Theobald's reading *unnumber'd* for "number'd," and even that Mr. Collier himself did not adopt. The "rich crop of sea and land" means only the productions of those elements; to change *crop* for *cope* would be to introduce a repetition of "the vaulted arch." The correctors have therefore adopted readings long since rejected.

Ib. The *bo-peeping* is ludicrous enough: Shakespeare's "by-peeping" is quite satisfactory.

P. 489. "On *such evidence* we can readily believe in another amendment proposed on the next page, which, however, is not so necessary, but, at the same time, by no means uncalled for: it is part of the same description of the dealings of Posthumus

With diseas'd ventures,
That play with all infirmities for gold
Which rottenness lends nature.

"The corrector states that they do not 'play' with these infirmities for gold, but *pay*, or make a return for gold by the most loathsome diseases:—

That *pay* with all infirmities with gold."

In a supplemental note Mr. Collier says: "At the same time the meaning may certainly be, that they gamble with their infirmities, staking them against the gold that is paid to them"!!

Is it possible that this simple passage should have been so perversely misapprehended? Is it not self-evident that the "diseased ventures" are the "tomboys" or gross strumpets who for gold dally with any diseased person? The passage has never before been deemed to require a note, and it certainly ought now to have been passed over without notice. One is at a loss to know which is most absurd, the corrector's "emendation," or the exposition of the passage.

P. 489. The two substitutions of contemn for "condemn," and *out-stay'd* for outstood, are unnecessary meddling.

ACT II. SCENE II.

P. 490. How any one could have conceived that he could amend the passage,—

Swift, swift, you dragons of the night, that dawning
May bare the raven's eye—

and suggest *dare* and *bleare*, is past my comprehension! One must be blear-eyed indeed not to perceive that "dawning may bare the raven's eye" is a highly poetical image for returning day opening the eye of night. The celebrated passage in Macbeth,—

Come, seeling night
Scarf up the tender eye of pitiful day—

alone might have opened the eyes of the correctors to the meaning of the passage, and spared us their *dare* and *bleare*!

SCENE IV.

P. 491. The double elision produced by the alteration of the correctors in the following passage, has a most disagreeable effect, and can never have been what the poet wrote:—

Which, I wonder'd,
Could be so rarely and exactly wrought,
Since the true life on't 'twas.

Monck Mason's emendation is not only much better, but more probable:—

Such the true life on't was.

The interpolation of *most* in the reply of Posthumus is quite unnecessary. Mr. Collier has told us himself, that a pause or break in the verse often compensates for a deficient syllable. Shakespeare's versification is not to be scanned by the fingers.

P. 492. The change of "winking cupids" to *winged cupids*, Mr. Collier himself virtually abandons, and says it is "*one*

of the many cases where the fitness of altering the received text is doubtful."

This is at least a candid acknowledgment that Mr. Collier abandons all idea of authority from better sources than we possess.

SCENE V.

Ib. The proposed substitution of *foaming* for the old corrupt reading "Iarmen," (which has been absurdly made *German* in modern editions, even in Mr. Collier's) is specious, but the correctors have missed the true word. There can be no doubt that the misprinted word was *brimmen*, or *brimeing*. Thus Bullokar: "*Brime*, a term among hunters, when the wild boar goeth to the female." Shakespeare has everywhere displayed his knowledge of and fondness for terms of the chase. I am told that the word still lingers in the purlieus of the New Forest, and elsewhere provincially.

ACT III. SCENE II.

P. 494. "Warburton justly calls the phrase 'the sands that run i' the clock's behalf,' fantastical; but it is only so because 'behalf' was misprinted. Imogen is speaking of horses that run much faster than the sands in clocks, and she goes on, by a familiar expression, to state how much faster they run:—

I have heard of riding wagers,
Where horses have been nimbler than the sands
That run i' the clocks *by half*;

"adding, 'but this is foolery,' in reference, perhaps, to her own simile."

This is a "super-astute" view of the passage. The sands "that run i' the clock's behalf" are the sands in an hour-glass that run to mark the hour, *in lieu of*, or *on the part of* the clock.

What miserable sophistication of a clearly intelligible old reading is the *by half* of the correctors! This is indeed foolery.

SCENE III.

Ib. "Belarius, contrasting the life he, Guiderius, and

Arviragus lead in the woods and mountains with that at court,
observes, in the ordinary text,—

O! this life
Is nobler, than attending for a check;
Richer, than doing nothing for a bribe;
Prouder, than rustling in unpaid-for silk.

“The old copies give the third line,—

Richer than doing nothing for a *babe*,

“and Hanmer substituted ‘bribe,’ though bribe’s are seldom given for doing nothing, while Warburton has *bauble*, and Malone adhered to *babe*. All three are unquestionably wrong: the second line supposes a courtier to dance attendance, and only to obtain ‘a check,’ or reproof, for his pains; and the third line follows up the same notion, that he does nothing, yet is rewarded with a blow: Shakespeare repeatedly uses *bob* (the word in manuscript in the margin of the folio, 1632) in this way; and *babe*, then pronounced with the broad open *a*, was miswritten for it: therefore, the passage, properly printed, appears to be this:—

O! this life
Is nobler, than attending for a check,
Richer, than doing nothing for a *bob*, &c.”

The correctors here, like the old printer, from ignorance of an archaism, have made sad work with their *bob*. The word should be a *brabe*, i. e. a contemptuous or proud look, word, or gesture. Speght, in his Glossary to Chaucer, interprets the more obsolete word *Heth* [or hething] *brabes*, and such like, that is, scornful or contumelious looks, or words.

P. 495. What possible reason but that of a desire to *improve*, where no interference was necessary, could have induced the correctors to substitute *vigour* for “figure” in the following passage?—

He sweats,
Strains his young nerves and puts himself *in posture*
That acts my words. The younger brother, Cadwal,
(Once Arviragus) in as like *a figure*
Strikes life into my speech.

SCENE IV.

Ib. "We here arrive at a most singular instance of mis-hearing, which we must impute wholly to the writer of the manuscript used by the compositor. It is in a speech by Imogen, where she supposes that Posthumus has been seduced by some Italian courtezan :—

Some jay of Italy,
Whose mother was her painting, hath betray'd him :
Poor I am stale, a garment out of fashion ; &c.

"Now, for 'whose mother was her painting,' of all editions, we are told by the amender of the folio, 1632, to read,—

Some jay of Italy,
Who smothers her with painting, hath betray'd him.

"We fairly admit it to be possible that the old corrector, not understanding the expression, 'Whose mother was her painting,' as it was recited before him, might mistake it for '*Who smothers her with painting*;' but it is much more likely that in this place, where Imogen was to give vent to her disgust and anger, she would not use a metaphor, especially so violent a one, as to call the daubing of the face actually the 'mother' of a courtezan."

This specious but erroneous substitution has been so fully discussed, and shown to be improbable, by Mr. Halliwell, that I must content myself with referring to his pamphlet, and a note by a most intelligent and acute correspondent of *Notes and Queries*, vol. v. p. 484. Merely remarking that "Some *jay* of Italy" would naturally bring to the mind the fable of the jay dressed in the painted feathers of the peacock.

P. 497. The substitution of *followers* for "fellows" is entirely unnecessary; by "princely *fellows*" Imogen means, as Mr. Collier himself formerly perceived, means noble suitors, her *equals* in rank.

Ib. To change, I'll *wake* mine eyeballs into I'll *crack*

mine eyeballs, would be a far less intelligible reading than that which has long been the established text—

I'll wake mine eyeballs *blind* first.

The word *wake* is evidently right from the preceding—

I have not slept one wink.

and Imogen's reply :—

Do't and to bed then.

The corrector's *crack* was most probably suggested by the long-ago rejected reading *break*.

P. 497. The interpolation of *empty* in the line

With that harsh, noble, simple nothing—

is entirely an unnecessary and unlicensed liberty. The line is quite as harmonious and more effective without it.

P. 498. The alteration of "pretty" to *privy* is plausible, and as a likely misprint therefore admissible.

We should probably read *mien* instead of "mind," in a preceding part of this speech,—

Now if you could wear a mind

Dark as your fortune is.

mien being often written *mine*, may have been mistaken for *mind*. Warburton justly remarks, "What had the *darkness* of *mind* to do with the concealment of Imogen's person?"

Ib. Of the substitution of *carriage* for "courage," Mr. Collier himself remarks, that it may be contested, and inasmuch as "courage" answers its purpose, perhaps it would be unwise to displace it. Authority, therefore, is here tacitly abandoned.

ACT IV. SCENE I.

P. 499. "The word 'imperseverant,' as it stands printed in the folios, has naturally given trouble to the commentators,

who have not known what to do with it. Hanmer altered it to ‘*ill-perseverant*,’ meaning persevering in ill, while Steevens argued that it was to be understood as *perseverant*. It appears, on the authority of an emendation in the folio, 1632, that the compositor blundered by combining two words, one of which had relation to the obstinacy of Imogen, and the other to the wandering life to which she had taken. It is Cloten who speaks, and who is complaining of the perverseness of the heroine, who absurdly preferred Posthumus to him, and ran away from court in order to avoid him. Very probably the manuscript was here confused and illegible, which led to the printing of ‘*imperseverant*’ for *perverse errant*, as it is amended, and as we may be confident it ought hereafter to be printed—‘Yet this *perverse, errant* thing loves him in my despite.’ Cloten had come to Milford Haven in search of this ‘*perverse, errant* thing,’ and to destroy Posthumus.”

If Mr. Collier had looked into Mr. Dyce’s *Critique of Knight and Collier’s Shakespeare*, which he might have consulted with advantage, he would have found that *perseverance* was used by our ancestors for *discernment*, and that “*imperseverant*” here was doubtless the poet’s word, and simply meant *undiscerning*. The Rev. Mr. Arrowsmith (in *Notes and Queries*, vol. vii. p. 400) has adduced such numerous instances of the use of *perseverance* for *discernment*, that it argues but an imperfect acquaintance with our old phraseology on the part of the correctors to have been unacquainted with it. Mr. Arrowsmith has truly said that “the noun substantive, *perseverance*, discernment, is as common a word as any of the like length in the English language.”

This is one more instance of the danger of discarding or altering a word in the poet because we happen not to understand it. Yet had it not been for the evidence adduced, the specious *perverse errant* would probably have supplanted the true reading, for Mr. Collier tells us *we may be confident* it ought hereafter to be printed *perverse errant*!

SCENE II.

P. 500. What great merit was there in adopting Theobald’s

correction of "honour" to *humour*? It wanted not the very suspicious "authority" of the correctors to *decide* any one who looked at the context, that it was a misprint. But this is one more coincidence.

P. 500. "An emendation in the folio, 1632, changes 'the leaf of eglantine,' *very naturally*, but *not necessarily*, into 'the leafy eglantine.'" Why "very naturally" if "not necessarily?" Unless we can show the necessity of an alteration in the poet's language, interference is the over-busy meddling of conceit, and very mischievous. We have had too much of this.

Ib. The conjecture of *winter-guard* for winter-ground is evidently suggested by Warburton's *winter-gown*; but to "winter-ground" may have been the technical phrase for protecting a tender plant from the inclemency of winter, as practised by gardeners, by covering it with some light material. The conjecture, however, deserves attention.

Ib. The substitution of *lasses* for "girls" necessitates the omission of "all;" and, as Mr. Collier himself confesses, that "Shakespeare here perhaps purposely avoided the repetition" of a common-place, and that it "by no means forces adoption upon us," we may be sure it ought to be rejected as superfluous and impertinent.

P. 501. The "trifling change" of *so* to *lo* is admissible as a probable misprint.

P. 502. "The last *emendation* we have to notice—is in the soliloquy of Posthumus, and it relates to a passage which has been much discussed, but never clearly understood: the old text has been this:—

You some permit
To second ills with ills, each elder worse;
And make them dread it, to the doer's thrift.

'Here, in the first place, is an admitted inaccuracy, because, as Malone remarked, the last ill deed, which was the 'worse,'

was, in fact, the younger, and not the 'elder.' For this the corrector provides a remedy, and writes *later* in the margin for 'elder,' which was, perhaps, a misprint. The line that follows is far from intelligible, for to what does 'them' in it apply?—

And make them dread it to the doer's thrift.

"The last antecedent was 'ills,' but 'them' cannot refer to the crimes committed. This appears to be another instance where 'them' has been misheard for another word, the adoption of which, on the testimony in our hands, makes a clear meaning out of an obscure line. The passage, therefore, stands thus, as amended in the folio, 1632:—

You some permit
To second ills with ills, each *later* worse,
And make *men* dread it, to the doer's thrift.

"The doer of ill deeds profited by the fears produced in *men* by still-increasing enormities. *Later*, therefore, was misprinted 'elder,' and *men* misheard 'them.' The word *men* is only just legible in the margin, in consequence of a stain and the abrasion of the paper."

The correctors have entirely missed the mark in their aim at emendation here. The passage is very incorrectly printed in the folios, and I think there is no doubt that it should stand thus:

Gods! if you
Should have ta'en vengeance on my faults, I never
Had liv'd to put on this: so had you saved
The noble Imogen to repent; and struck
Me wretch, more worth your vengeance. But alack!
You snatch some hence for little faults; that's love,
To have them fall no more: you some permit
To second ills with ills, each *alder-worst*;
And make them *dreaded*, to the doer's *shrift*.

Here there is but the slight correction of three misprints, which would easily occur. "Each *alder-worst*" is each as bad as it could be. Shakespeare has *alder-liefest*, in K. Henry VI. pt. 1.; *dreaded* for "dread it" is necessary, otherwise we have a relative without an antecedent substantive; and *shrift* is

easily mistaken for "thrift." Posthumus is intended to say : "How various are the dispensations of Providence : Some, as in the case of Imogen, are taken away for little faults, in mercy that they may fall no more. Others are allowed to add ill deed to ill deed, each as bad as it could be, to promote a horror of their condition ; that by penitence and sorrow they may obtain absolution or *shrift*. Such, continues Posthumus, is my case ; Imogen is happy under the former dispensation ; do your best wills, and make me also happy by my future obedience." *Shrift* is elsewhere used by Shakespeare for *absolution*.

FINIS.

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But we are now, it seems, in danger of running into the opposite extreme ! Mr. Collier has put forth a volume of Notes and Emendations founded on the manuscript-corrections of an anonymous writer, in a copy of the folio edition of 1632, in which such extreme license in altering the text is taken, as would make any edition in which such changes were admitted

no longer Skakespeare. Still, a few corrections of apparent typographical errors in the old copies which had escaped observation, are suggested by the anonymous annotator, these shall have the attention due to them in the thoroughly revised text now printing ; and I trust it will be found that much has been done towards its purification and amendment.

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S. W. SINGER.

Mickleham, March 1853.

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